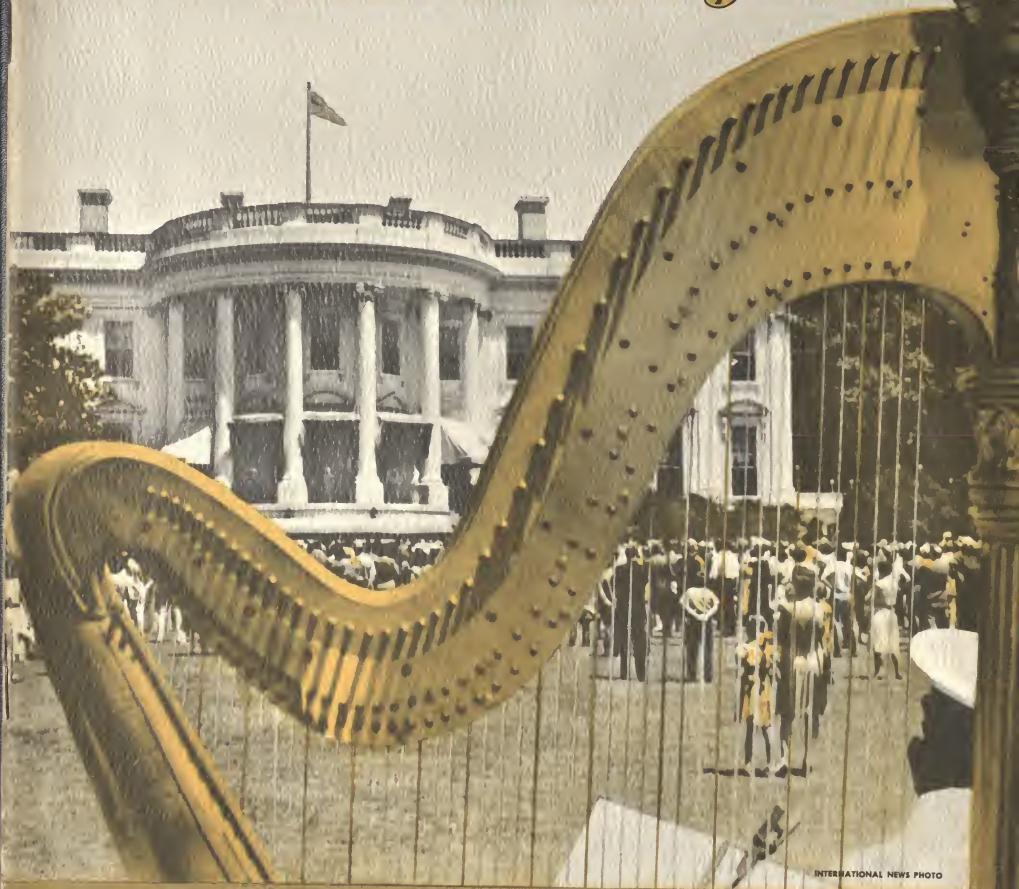


THE ETUDE

October
1946

Price 25 Cents *music magazine*



INTERNATIONAL NEWS PHOTO

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THE ETUDE music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA 1, PA.

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VOLUME LXIV, No. 10 • PRICE 25 CENTS

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Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879, Copyright, 1946, by Theodore Presser Co., Inc., U. S. A. and Great Britain.

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OUR COUNTRY is now confronting a piano famine and it may be necessary for thousands to wait for two, three, and even four years to secure a fine instrument of standard make. The demand will probably far exceed a million new instruments.

During the great Depression the manufacture of pianos was markedly reduced. During the War it went down to zero. The supply of existing instruments, together with all new instruments that can be turned out for some years to come, will hardly be adequate to keep pace with the enormously increased interest in music study and the consequent demand for musical instruments. The situation is really critical.

If you aspire to buy a new, fine piano, determine which make you can afford and register your name at once with a dealer, as you would for a new automobile. Even at that you may have to stand in line a long, long time to secure one. Fortunately, in the case of the piano, you need not "hold off" and wait for the manufacturer to bring out new models.

From coast to coast the daily papers have been displaying advertisements for several years from dealers seeking to purchase second hand pianos. There was no ceiling price on these instruments, as there was in the case of used cars. The trading was sharp and exciting. Some dealers took ancient pianos, altered the cases, repaired the works, added mirrors or some other gimmicks, and behold—reborn pianos! In thousands of cases the "reborn" instruments are likely to last only a few years at most. Some of these reborn pianos remind us of the trick of the old-fashioned dishonest horse dealer who used to put mercury into the ear of an old nag and tickle it until it pranced around like a two-year-old. When the mercury flopped out, the tired old plump collapsed with it, like a punctured balloon.

Other responsible dealers did a fine job of reconditioning. In fact, many of the responsible music houses specialized in taking good, used pianos, thoroughly reconditioning them, and selling them at moderate prices, which represented very good value to the consumer. This was an important service at a critical time.

Now that OPA ceilings are off new pianos, you probably imagined that they would come tumbling out of factories like mass production automobiles. Fortunately, the making of fine pianos is both an art and a science. America has established a record for making some of the finest pianos in the entire history of the art. Our superb instruments have repeatedly been selected by the world's greatest artists in competition with those of the foremost manufacturers of the world. Ever since John Behrnt

Wanted—a Million Pianos



PIANOS BOUGHT

The Etude prints this picture of a truck of one of the leading piano movers of the city of Philadelphia, indicating how eager the public has been to get old pianos during the great piano shortage. Papers from coast to coast have printed enticing advertisements headed "Pianos Bought."

made the first American piano in Philadelphia in 1775, we may be proud of the exalted standards of manufacture held by the foremost American makers for well onto two centuries. The best designs, the best materials, and the best workmanship have given American pianos a wonderful reputation for longevity. We often have played on American grand pianos over fifty years old which had been regularly tuned and repaired and which were in surprisingly good condition.

Not everyone has the means to purchase a new "top price" piano, and there is a class of excellent utility instruments which have character, tone, and stability, and which serve their purpose. It is this type of instrument upon which by far the larger part of American students have had to depend in their homes.

Then there is a third class of piano, made by commercial manufacturers without ideals, to meet a "price market." Many of these instruments might better be known as "junkies" rather than pianos. Inferior materials, rushed manufacture, poor workmanship, condemn them from the start. They are always poor investments and have a depressing effect upon the work of the students.

What will the piano dealers do to keep up standards in the post-war period? The public is growing more and more sophisticated and selective. Piano manufacturers know this, and we predict that the less costly pianos of the future will be made with more consideration for musical values than has been the case in the past. The elevation of musical taste, through the splendid models of piano tone heard when demonstrated by great artists over the radio, as well as on the concert stage, will make it increasingly difficult to dispose of instruments like the cheap Japanese pianos which we are told could sometimes be secured for as little as sixty-five dollars in the Orient. Dr. Helen K. Kim, President of the Ewha Womans University at Seoul, Korea, recently told us of the Japanese pianos they were forced to use during wartime. These pianos sounded like xylophones and rarely lasted over two years.

One remarkable thing about the piano is that it has been susceptible to so few changes or improvements during the years of its existence. On general principles the piano is the same as the primitive instruments of Cristofori. The character of the materials has changed, the style of the case has been altered from time to time, the sostenuto pedal was introduced by Dr. Hanchett in 1875, the tone has been broadened, improvements in the key and action assembly, as well as in the scale and iron frame have been

(Continued on Page 568)
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"FORWARD MARCH WITH MUSIC"

THE ETUDE

OCTOBER, 1946



Photo by Morris A. Eling

HARRY S. TRUMAN

Thirty-third President of the United States of America

Mr. Truman is the second President of notable musical attainments to occupy this exalted position. Thomas Jefferson, our second President, was a musician of unusual ability for his period. THE ETUDE is especially proud to give its readers Mr. Truman's opinions upon his favorite avocation.

Music's Significant Place in Modern Life

From a Group Discussion with

President Harry S. Truman

PREPARED ESPECIALLY FOR THE ETUDE MUSIC MAGAZINE BY LEROY V. BRANT

This interview was secured for THE ETUDE by Mr. LeRoy V. Brant of San Jose, California, whose articles have previously appeared in THE ETUDE. Mr. Brant is an organist, pianist, and teacher who was born in Nebraska but who has spent most of his life in California. He studied at the College of the Pacific, at the Chicago Musical College, and with Xavier Scherwenko, Felix Borowski, and Clarence Eddy. He has the degrees of B. Mus., M. Mus., Associate Trinity College, A.A.G.O., and is the organist of Trinity Episcopal Church at San Jose. By special arrangement with the White House Mr. Brant flew from San Jose to Washington with a group of journalists to secure this interview.

—EDITOR'S NOTE.

MUSIC can make the life of the average man richer. Music can help to further a better understanding between nations. Music can clear the mind of the tired man, and can put to flight the troubles of the day. Thus the credo of President-musician Harry S. Truman, the while Congress was embroiled in a bitter debate about the extension of the OPA and the loan to England, the while the women's mushroom lobby for the OPA was headlined as accusing the Capitol police of "pushing the girls around" and then lying about the pushing, the while Iran was reported clamping an ironclad censorship on all news outgoing from her borders.

For months a group of California music correspondents had planned to discuss music with the President, the case contained in nine questions. Mr. Truman felt abundantly justified in giving some thirty minutes out of his busy career, to discuss earnestly the problems which the musicians saw confronting them. He gave time to music on the grounds, as he expressed it, that we must cultivate spiritual matters even in the midst of the plethora of problems offered by material ones, for when men become as close to each other in mind and spirit as they are in science, the material problems will, little by little, approach the vanishing point.

Nine major questions were asked the President, all of which he readily answered, with an evident insight into the purpose with which they were framed. The questions and his answers were:

Music's Contribution to Peace

1. "Do you believe that music can make a major contribution to a lasting peace between the nations, and if so, in what way?"

The President remarked that music is an art common to all great civilizations, and that it could help in war, when soldiers would better march to battle to martial strains. He quickly added, however, that if they might fight a better battle to the music of a military band, men might also make a better peace to the accompaniment of a great symphony orchestra. Music has been a great help in maintaining a civilization, and music is international. It was Mr. Truman's opinion that as nations sing and play each other's music, so they gradually grow to understand each other better; hence they will, little by little, ease some international stresses. When you have sung in a quartet, or choir, with a man, you are less likely to try to get the better of him outside the concert hall, so the President thought.

2. "Do you believe music has already made a major contribution toward lasting peace between this and the Latin-American, or other nations, and if so, will you cite instances from your own observation?"

Mr. Truman replied that unquestionably such contributions have been made, especially in the case of North and South American countries, where an interchange of orchestras, choruses, and other forms of music has been abundant for the past few years. A mutual adaptation of ideals, he called the exchange, and an adoption of mutual ideals. The Latin countries have helped us with their colorful rhythms; we have helped them with our elements of musical formalism and sound theoretical practices. In this common spirit of helpfulness, of good neighborliness, we have grown to understand each other better, and are therefore the less likely to fight when we disagree.

3. "How has music helped you in your own life, and to attain your present high station? (Note: We are not attempting to ascribe any definite political value to music, or any magical properties to it, but only to show how it may help any successful man in business, profession, or trade.)"

The President felt that music has helped him to

enjoy life. This help is of a different type from financial help. It is a help which enriches the man's graces. It is a help which gives him relaxation from the sterner things, for the moment, and thus fits him better to meet them again. Also, the President thought that he might have gained some insight into the minds of other nations from what he has heard of their folk songs.

He told how he had begun the study of the piano at the age of eight or nine, had continued that study for some five years, and had then given it up because the other boys called the study a "sissy" one. But he thought all boys, as well as girls, should have such an enriching experience. His own daughter also began her music at about the same age, taught by her father. When reminded that Mary Margaret Truman is probably the only person living who can boast of having had piano lessons from a President of the United States of America, Mr. Truman chuckled and said he hoped the lessons did her some good.

Mr. Truman also wanted it distinctly understood, and gave it no less emphasis, on the point, that when he spoke of music he did not refer to the so-called modern music. He likes melody, harmony, and he does not like noise. His music is a relaxation to him, he repeated, and a pastime.

4. "Does the performance or hearing of music in these present trying days help to relieve your nerve fatigue, or the tensions engendered by your many duties?"

The President made it clear that he was not the worrying type, in any event, but he stated that he has a radio by his bedside and a piano by his desk. Obviously, music means much to him. He said that the effects of the two different types of music, that is, the music that he makes and the music to which he is only a listener, are different. He likes both effects, and considers that both effects are valuable. When troubles do come, music can take his mind off them.

Music and the Three R's

5. "It has been suggested that the subjects most important for young people to study are reading, writing, arithmetic, history, the subjects pertaining to their lives' work, and music, in the order named. Do you agree with this analysis, and will you cite your reasons for such agreement, or against it?"

The President was hardly inclined to assign a categorical order to the subjects named, but agreed with the main thrust of the question. He thought everybody should, of course, know the three R's, and he esteemed history as one of the most important of all subjects because, he opined, if people understood the lessons of history there would be no more wars. He was emphatic in his belief that music should be included in

the category, and prominently, because of his belief that a knowledge of music, at least enough to understand it, makes it easier to live.

6. "What, in your opinion, is the most valuable function of music for the average person?"

Entertainment and relaxation, was Mr. Truman's concise answer to this question.

7. "Do you believe that a national minister of music, or of the arts in general, could serve a national need and assist in building up a greater national culture? (Note: It has been suggested that it would be the part of wisdom to emphasize spiritual matters to a degree equal to that which material ones, especially war, are emphasized. Your answer to this question, if in the affirmative, will not be interpreted to be a nonrealistic emphasis on impractical matters, but rather a realistic attitude looking toward the day when it will be possible to lay aside the big stick.)"

The President pointed out that music is a phase of education, and should receive neither more nor less attention than any other branch of schooling. When he was reminded that the cabinet boasts no portfolio of education he said he was perfectly aware of that fact, that the question of a minister or secretary of education had been a bitter political one for a quarter of a century, and that he expects to have considerably to say about this particular matter within the reasonably near future. In the meantime, he pointed out, the state superintendents of schools of the various sovereign states have almost ministerial powers within their jurisdictions, and if those men elect to use their power to promote the fine arts, and music, as well as the mill run of educational subjects, they are free so to do. What they do will be determined by two things, Mr. Truman thought: first by their own educational inclinations, and second by the requests or demands made on them by their people.

8. "In your opinion should the average American municipality subsidize civic music, such as orchestras, choruses, bands, and other like activities, when it is financially feasible so to do? If you believe in such subsidization, would you care to suggest a percentage of an annual budget which should go for such a purpose?"

Mr. Truman thought that such matters must in all cases be worked out locally, although, he added, it was his opinion that in most cases excellent bands, orchestras, and choruses, attract people to the cities which possess them. From that standpoint, he suggested, they might be very, very good business. He commented on the fact that in most cases the orchestra in its own city, Kansas City, is to the public in general. When asked if he thought a twenty-five cents per capita annual expenditure for music about right for the average municipality the President (Continued on Page 566)

How Alec Templeton

An Interview with

Margaret Humphrey

Piano Instructor of Newport, South Wales

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBT

The visit of Miss Margaret Humphrey to America, this year, marks a climax in what Miss Humphrey herself terms her great "musical romance." Sharp, jolly, and above all, warmly kind, Miss Humphrey ranks as the foremost music teacher of South Wales. One of seven children herself, Miss Humphrey says that it was not easy for her to have the musical training she craved for. Her home environment was thoroughly musical. Her grandfather was a maker of violins, and music in all its forms was part of life. As a girl, she had lessons from a famous teacher and then had to wait until she could herself see the means of securing further instruction. Only after she herself had begun teaching was Miss Humphrey able to go on with her own studies. This time under the instruction of her former teacher. Much of Miss Humphrey's completely solid musical background is self-acquired. Never content with simply playing, she has constantly continued her studies, coaching and taking "refresher" work with Egon Petri. Established as the ranking teacher of her locality, Miss Humphrey was brought to Ireland herself in a tiny boat named Alec Templeton. She at once recognized the child's phenomenal gifts, and set about developing them. Margaret Humphrey is Templeton's first teacher: the one who gave him his musical start, enlisted the aid of responsible patronage in furthering his studies, prepared him for his examination for Licentiate of the Royal Academy and entrance to the Royal College of Music, and guided his progress in musical taste as well as in formal scholarship. Templeton's early training, from kindly, jolly little Miss Humphrey, of Newport, Wales, Alec Templeton still derives more stimulus and greater goals than from any other teacher he knows. This year, Mr. and Mrs. Templeton have brought the beloved teacher to the United States for a well-earned post-war holiday. Miss Humphrey, who has been a piano teacher for her sixty-four pupils in Newport, but her first thought is "her day." In the following interview, she explains to readers of *The Etude* her method of teaching Alec Templeton.

—Elena's Note.

IT WAS through a cousin of mine that I first heard of a little boy who lived on one of the farms near Cardiff, Wales, and who was said to have remarkable musical talent. I was asked to hear the child play, and readily agreed to do so. I was prepared for a talented child. I was quite unprepared for a wee tottler, only four years old, who could play anything he had ever heard, and in the strangest manner. The little toad kept the keyboard from a stool, this babe would stand before the instrument, reach his tiny arms well over his head, and play piano with his fingers only—he never used his thumbs!—reserving them for a sort of leverage on the front board, to keep himself going! That was my first encounter with Alec Templeton.

"I was happy to teach the child, never realizing that he would teach me a great deal more than I could teach him. Perhaps the first thing that gave me my really musical introduction to Alec was an outing we made together. I took him to the Fields, to hear the Grenadier Guards Band. He enjoyed the playing enormously—he has never heard music that he was not able to enjoy, for one reason or another—but what impressed him most was the Rachmannoff Prelude in

Alec calls me Sixty. However, he learned to use his thumb!

"Once he had a grasp of the barest fundamentals of music, his progress was rapid. We began by playing tiny, simple duets together. In all my teaching, I have never believed in too much 'system.' The great thing is to encourage in children an awareness of, and a love for, good music, and to enable them, by the most natural means possible, to make good music come out of the keys in a musical way. With Alec, though, I was hardly able to observe any 'system' at all. The point was not to get him to learn, but to keep him from wearing himself out. I never gave him regular lessons; much later, he would come to me at week-ends, when my regular teaching was done, and have a 'lesson' that might well continue for ten or twelve hours. When he was physically tired out, he would give up, and I would let him sleep. Then I knew he could absorb no more, and we'd spend the time listening to things. The listening refreshed him, and then he was ready to go on—playing the music he had heard as relaxation, as part of the lesson!

"He got his new pieces by listening to them, either in my playing or on gramophone records. He had a little stool before the machine, and would literally sit up by repeating them. For his own amusement, he could learn a piece by hearing it once; for formal study, however, we would repeat the composition, section for section, until he had mastered it. The jokes, the better the humor. For instance, there is the slightest need for getting him to practice one hand at a time. He would hear the effects he wanted in his mind, and then find his own way of transforming his inner concepts into tone. For that reason, I seldom interfered with his own way of fingering.

First Public Concert

"One day, in learning a tiny piece called *The Village Forge*, Alec stopped short over a certain chord, which he loved. I told him it was the dominant seventh. Immediately, he resolved it himself, and at once worked his way through all the keys, resolving their dominant seventh chords. After that, he marched through the genre, chanting, 'He has learned the dominant seventh chord!'

"At six, he played his first public concert. Alec always loved playing in public; was never the least discouraged by it. Together we did the preparatory work for the Licentiate of the Royal Academy of Music and—presently, he was ready for the Royal College, where the Earl of Plymouth was his patron. The difficult written examination was not without its terror for him, but he thoroughly enjoyed the oral examination. I waited in the anteroom while he went in. When he came out again, he was radiant. 'Sixty,' he cried, 'it was gorgeous! They simply asked me to hum a few notes, and then a few notes, and played a few chords. It was just marvelous! I've got maximum marks!'

The Fibre of His Life

"To me, Alec's outstanding trait is not his playing, but his complete musical awareness. Tone is actually the fibre of his life. It was never difficult to teach such a pupil I seem to see the little Alec now—a tiny boy, in a blue sailor suit, with his hair cut in a straight bang, and every nerve alive with eager enthusiasm. And he always knew what child wanted. Once when he was staying with me, a sister-in-law of mine came to take her lesson. She was studying Schumann's 'Etudes Symphoniques.' In working with her, I had quite forgotten the little Alec, and when I looked up, suddenly, I saw it was time to dress him and take him to the evening train home. So I excused myself to my sister-in-law, and the music stopped. Whereupon Alec, who had been sitting quietly by, set up loud objections: 'He wants the *first*—the music isn't over, and he must hear how it ends!' He knew a definite finale had to come, and he wanted it. All the while I dressed him, he kept crying and got into a fearful state of grief. After all the way home in the train, the tears continued. Not until he had heard the last movement was he satisfied. It is this almost uncanny awareness that has made it possible for him to learn all his music through his ear. He never let that hearing influence his own interpretations. The feeling of me in him. My teaching had to do with bringing music to him—and seeing that he didn't take too much of it at one gulp!

ONE SOMETIMES hears it said that it is difficult to express humor in music," began Mr. Templeton, "and I think that is a greatly mistaken point of view. Music abounds in humor! Finding humor in music provides one of the richest sources of entertainment that the music lover can have. Certainly, he must keep his wits about him to find it, but that only adds to the fun. What is humor, actually? For centuries, philosophers have been trying to analyze the thing that makes us laugh. To me, the best explanation was put forth by the great French scholar, Henri Bergson who, in his monumental work, *'Le Rire'* (Laughter), tells us that the root of humor is incongruity—the unexpected shock that comes when a completely unexpected result climaxes a normal set of circumstances. The lowest form of humor is the incongruity of purely physical situations. Take, for instance, the banana peel! If a tiny tottler or an infirm old man slips on a banana peel, we simply feel sorry; there is nothing incongruous about an infirm person's slipping. But when a pompous, inflated, fat man wearing a high hat slips on that banana peel, we experience a reflex of shock which, reflecting nothing on our powers of sympathy, makes us giggle. It is incongruous to see such a man go down in a hurry! The higher forms of humor, of course, move away from the purely physical and bring our mental activities into play. Reflexes are reinforced by intellectual perception. There we have the root of all jokes; and the keener the wit, the better the humor. For instance, there is that delightfully cerebral repartee credited to Disraeli. His great political rival, Lord Palmerston, sent Disraeli a volume of his speeches, for which 'Disraeli' returned this reply: 'I shall have no time to read your books! You have to think it through a moment—when you are shocked by the incongruity in the two interpretations of losing time. That's what makes it funny!'

"What has all this to do with music? Much! Incongruities in music make the best jokes in the world. There is music which is laugh-provoking in itself—some of the country dances of Beethoven, for example, and much of Sullivan's setting of Gilbert's words. To

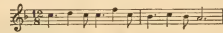
me, though, the best fun of all comes from exploring music for its unexpected developments.

"Take it ever occurred to you, for example, that the last movement of Schumann's glorious *Planteuse* (Opus 17) leads directly into *The Merry Widow* Waltz. Well, it does! Have a look at the measures in the adjoining column.

Now follow them directly with the final theme of the *Widow Waltz* and you'll be shocked to find that the two were made for each other! And the shock is funny! Schumann and a hit waltz—who'd have thought it! In similar fashion, the *Jewel Song* from Faust slides into *Sweet Rosie O'Grady*; just at the end, where the horns take up, Gounod makes an unmistakable greeting to Miss O'Grady. I have often written, 'I've got to sing the *Jewel Song* might make the switch! Again, one of the earliest examples of a pure boogie-woogie bass can be found in the 'Weber! In the second movement of his A-flat Piano Sonata, there is a quick bass figure that simply begs for a superstructure of boogie improvisation. Weber's *Konzertstück* offers a similar bass figure. Both are excellent live—I've tried them many times!

"As far as I can analyze my own swing modernizing of the great masters, it is this incongruity that motivates me. It is difficult for me to analyze too deeply, however, because I never plan my parodies. They simply come to me. If I go to the opera and hear a voice that seems to me to be hoity, or forced, or in any way incongruous (and therefore funny), it suddenly strikes me that it would be a great joke to incorporate that quality into my own exaggerated skit. And then I do it. In none of my parodies, however, has there ever been the slightest intention of disrespect. When I wrote *Mr. Bach Goes to Town*, it came to my mind that one of the best reasons why Bach didn't write live himself is the fact that there

was no live in his day. Had he lived now he might certainly have taken a try at it, if only for purposes of experimentation. So I made the experiment myself. What the sketch amounts to is simply a superimposing of jazz figures on real Bach. Take the live out of Mr. Bach, and you have a real Prelude and Fugue.



"There are ever so many ways in which great music lends itself to funny experimentation. Something about the opening bars of Mozart's *Fantasia* in D-minor set me to thinking that, by altering the harmonies a bit, something quite Wagnerian might result. And so it did! Merely by changing the bass, I switched from pure Mozart into *Tristan*!

"Another source of fun lies in tracing similarities between compositions. The most blatant form of 'similarity' is, of course, the open-handed borrowing with which hits are sometimes manufactured from classic themes. And that is not funny. Sometimes, of course, a theme simply cries out to be parodied. Much of the sweetest, most charming melody falls into the category, explains, no doubt, the frequent appearance of Tchaikovsky tunes in hit song dress. For the most part, however, my feeling is that great music is best left alone.

Tonal Similarity

The similarity that I have in mind is a very different thing, illustrating what might be termed the 'common property' of tonal sequence. After all, every bit of music we have, is put together from some sort of combination of the surprisingly few notes of the chromatic scale. It is difficult for me to see directly the similarity of combination might well have occurred to different people. Thus, the first bars of Haydn's B major String Quartet give us the tune of *Home Sweet Home* in three-quarter time. *The Lonesome Air* leads directly into the Rachmannoff Piano Concerto (Number One); and a hit song of years ago, called *Oh, You Beautiful Doll*, grafts directly onto Beethoven's 'Emperor' Concerto! One of the most amusing examples of this similarity can be found in Strauss' *Village Swallowtail Waltz*; the theme to which it is not only similar but identical is—the *Bourrée* of Bach's Suite in D! Again, you can build yourself a wonderful Theme and Variation (one of them original), by starting out with the song *It Ain't Gonna Rain No More* as theme, and following it, without a break, by the 'Raymonde' cverture and the Prelude to 'Garmen.' You will find the identical figures in all! And Shostakovich, for all (Continued on Page 537)

ALC TEMPLETON
This picture of Mr. Templeton was taken in Chicago, at a convention of the American Legion, where he entertained an audience of sixty thousand.

"The Stars and Stripes Forever" Around the World

by Curtis H. Larkin

JOHN PHILIP SOUSA

From his favorite old portrait by Harry S. Waltham, member of the National Academy.

THE AUTHOR is deeply indebted to Dr. Herbert L. Clarke, noted band conductor, who for many years was the cornet soloist of the Sousa Band and who some years ago told in serial form of this trip. Sousa always referred to Clarke as the greatest of all cornetists. He was with Sousa on the famous world tour, when the March King was often received with all the enthusiasm accorded nobility.

The tour, the greatest and longest professional tour ever attempted by a first class musical aggregation, commenced in August 1910 and continued until December, 1911. A total of sixty-eight people made up the group. Sousa paid nearly \$4,000.00 a week in salaries during the entire journey around the globe. This was considered an enormous sum at the time.

The success of this remarkable tour was due in no uncertain way to the amazing personality, the judgment, the diplomacy, the courage, and the endurance of Lieutenant Commander Sousa himself. Entirely apart from his great musical achievements, Sousa was what men call "a real man," strong, courteous, witty, well controlled, and just. His men loved him and were eager to do his bidding. Years with the Marine Band and in official circles, which took him frequently to the White House, gave him a kind of international urbanity. No position was too complex for him. No presentation to high dignitaries ever was beyond him. Everywhere he was given a royal welcome.

The tour began at Willow Grove Park (Philadelphia) on August 14, 1910. The band made a four months preliminary tour throughout the Central and Eastern United States and Canada. It played a full week to crowded houses at the old Madison Square Garden (New York City) in December. On Christmas Eve the entire company boarded the White Star Line steamer, "Baltic," bound from New York to Liverpool, arriving on New Year's Day, 1911. Upon their arrival in London, Lafayette, the famous impersonator, met his old friend, Sousa, and the latter's family, taking them to the hotel in his automobile. Poor Lafayette later was burned to death in a theater fire at Edinburgh, Scotland.

The first foreign concert was played on January 2 at Queen's Hall, London. The first week's receipts approximated \$22,500.00. Dr. Clarke states: "I remem-

ber one night that, besides the ten regularly programmed numbers, I counted thirty-seven encores." On January 9 the band began touring through the south of England. From Bournemouth they returned to London. Two members of the band missed the train, so they hired a taxicab, driving about one hundred and thirty-five miles, but reaching London's Palladium in time for the matinee concert.

A Near Catastrophe

At Merthyr Tydfil (Wales), the band played in a large armory. The stage was so small that a temporary platform, about five feet high, was built in front of the stage. During the second part of the concert, Sousa's trombonists were lined up in front of the performance of one of Sousa's famous marches. Crash! Down came one-half of the hastily built addition, burying Mr. Sousa, with about ten of his men,

beneath the broken timbers. Luckily no one was hurt. The remainder of the concert was played with half the band on the stage and the rest down below among the ruins. The local carpenter who erected the stage was also an undertaker. He denied, however, trying to get business both ways!

Leaving England on route to Cork, Ireland, the Holyhead Castle, built hundreds of years ago, and still in existence. Their steamer crossed the choppy Irish Sea in quick time. After their baggage was transferred at Kingstown (they carried one hundred and fourteen large trunks), they arrived in Dublin half an hour later. All the baggage had to be carted from Kingstown to Dublin, as the Irish railway company could not supply cars large enough.

Unfortunately, it rained most of the time while the band was in Ireland, although this did not interfere with their sightseeing. A number of the players drove some eight miles to Blarney Castle to kiss the famous Blarney Stone. After the "operation" some "blarney" was kept going on in the band for many days, this jollity being worthwhile, as it prevented the "boys" from becoming homesick during so many dark and dreary days. The band played in Cork, Limerick, Dublin, Belfast, and London.

On February 17 the party sailed on a Laird Line steamship for Glasgow. No concerts were allowed in Scotland anywhere on Sundays. At Edinburgh the concerts were held in Waterbury Market Hall, situated



JOHN PHILIP SOUSA

With the U. S. Marine Band, Cape May, New Jersey, August 25, 1902.



JOHN PHILIP SOUSA

With the Sousa Band, Hamburg, Germany, May 30, 1900.

"FORWARD MARCH WITH MUSIC"

under the sidewalk of the Strand. There were no seats, yet the hall was crowded with thousands of "standees" to hear the band play. On March 4 the party began its three weeks' trip to South Africa.

On the tour of the British Isles the party covered four thousand, three hundred and sixty miles in nine weeks, played one hundred and eleven concerts in sixty-five different cities, and was received everywhere with wholehearted enthusiasm. This was the fifth visit of Sousa's Band to England. The first was in 1900, followed by six months through Europe; the second was in 1901; the third was in 1903, playing all countries in Europe, including Russia; and the fourth, in 1905, was in all the cities and towns of England, Wales, Scotland, and Ireland, for six months. Then, finally, came the World Tour of 1910-1911.

On to the "Dark Continent"

Although the boat, the "Tahiti," was about one-third the size of the "Baltic," the sea was unusually calm while passing through the Bay of Biscay. During these three weeks on the water the various members of the band practiced daily in their respective staterooms, so as to preserve their embouchures. A few band rehearsals were held on deck. The "Tahiti" arrived at Cape Town on March 23, just twenty days' sail from Plymouth, a distance of five thousand, seven hundred and seventy-six miles, according to the ship's log.

The landing at the dock was the cause of great excitement among the populace. All the inhabitants seemed to have turned out to greet the party, and the band drove through the main streets in carriages to the City Hall, a magnificent structure, where they were received by the mayor and civic authorities, who welcomed Mr. Sousa and his men upon their first visit to the "Dark Continent."

On March 26 they left on a special train for Kimberley, called the "Treasure House of the World," famous for its diamond mines. Along the route the bandmen purchased a quantity of grapes at two cents a pound, and the most delicious pineapples at six cents a dozen.

The band was invited to inspect the diamond mines, and the members were escorted over the entire operation, riding in a small train-car a distance of twelve miles. The value of the daily output of these mines then averaged \$400,000.00. On March 29 the party arrived at Johannesburg. The regular sleeping cars had three berths, one above the other, providing little head room for turning over in the night. The band played in many South African towns, the last stop being Durban.

Dr. Clarke describes the departure from Durban: "It was amusing to see the way in which the Kafirs startled our baggage. There were some large instrument trunks, such as those for the Sousaphone, bass drum, and tympani, as well as the large harp box. These fellows were like bees around the pier, but where a couple of ordinary baggagemen handle all the trunks with ease, there were a half-dozen here on each trunk, always in each other's way. I took a snapshot of eight or ten Kafirs trying to carry the harp box."

Arriving at East London, where there was no dock, the ship was moored about one mile out in the Indian Ocean. All the members of the party were lowered in wicker baskets by means of a derrick out over the side of the boat to the waiting tug. It was Good Friday, April 14. Two sacred concerts were played at East London. A short time later the party reached Port Elizabeth, the greatest market in the world for ostrich feathers, the finest specimens of which have always come from this district.



JOHN PHILIP SOUSA

With his famous line-up of great soloists and the Sousa Band playing "The Stars and Stripes Forever," in Johannesburg, South Africa, 1911.

On April 19 they left on "sleepers" again for Cape Town, playing a farewell concert there in the Pageant Grounds before sailing for Tasmania. This took three weeks on the water. Sousa's Band was the first American musical organization to visit Tasmania. It gave afternoon and evening concerts at Albert Hall, in Launceston, to cheering audiences which packed the hall at both performances. The next afternoon, May 13, the party sailed for Melbourne on the steamer "Ulmara." The first Australian concert was booked for Sydney, about five hundred and eighty miles from

depot. It was a spirited and colorful rendition.

At Adelaide, in the Province of South Australia, seventeen bands headed the reception procession. Here, eleven concerts were given one week at the Exhibition Building. On June 30 the party returned to Melbourne for another return date of a week, ten of the fourteen concerts being given in the beautiful Exhibition Building. Another return date was played in Ballarat, followed by another week of concerts (twelve) in Sydney. These last were even more successful in patronage than the previous engagements.

During the first engagement at Melbourne, the band played three weeks at the immense Glaciarium, with a seating capacity of five or six thousand, playing twice daily for a total of twenty-nine concerts.

The party arrived at Invercargill, New Zealand, on July 31. At the first concert, an amusing, if irksome, incident occurred. It was discovered that some of the large trunks were missing, including the trombone and tympani trunks. Mark Lyon, Sousa's second chair trombonist and baggageman, nearly collapsed. However, he arranged for a special train to run back to the "Bluffs" to see if the missing trunks had been left on the steamer. Meanwhile, Mr. Sousa, who was the very essence of punctuality, determined to start the evening concert on time, even without the missing instruments. Local musicians generously volunteered to lend their trombones to Sousa's four trombonists. But the New Zealand trombones were found to be high pitched; also, they were of a small bore and bell, and Sousa's men could not even use their own mouthpieces! Yet Yankee ingenuity and "gumption" came to the fore, and the concert was given as usual, with the large audience none the wiser. During the intermission, the missing trombone trunks arrived. But the tympani trunks went back on the boat to Hobart, and were not seen again for many weeks.

JOHN PHILIP SOUSA
With the Sousa Band at the St. Louis Exposition, 1904.

Melbourne. Each province (or state) in Australia then (1911) had a different colonial gauge, and as Melbourne was in the Province of Victoria, and Sydney was the capital of New South Wales, a change of trains was made in the middle of the night at a small town named Albury. No "sleepers" were provided on the second railroads. Great was the misery of the band "boys," some of whom growled: "Why did I ever leave home?"

Sydney and Melbourne

The City of Sydney accorded the "March King" and his party a royal welcome. An immense crowd of people escorted them in a parade from the depot to the Town Hall headed by a great massed band made up of all the musicians in Sydney and nearby towns. Sousa's Band played twenty-seven concerts here in two weeks' time.

On June 4 the party entrained for Melbourne, where a similar reception awaited them. An immense band of four hundred and fifty performers, led by a splendid looking fellow who directed from a high pedestal, played "The Stars and Stripes Forever" in front of the

depot. It was a spirited and colorful rendition. At Adelaide, in the Province of South Australia, seventeen bands headed the reception procession. Here, eleven concerts were given one week at the Exhibition Building. On June 30 the party returned to Melbourne for another return date of a week, ten of the fourteen concerts being given in the beautiful Exhibition Building. Another return date was played in Ballarat, followed by another week of concerts (twelve) in Sydney. These last were even more successful in patronage than the previous engagements. During the first engagement at Melbourne, the band played three weeks at the immense Glaciarium, with a seating capacity of five or six thousand, playing twice daily for a total of twenty-nine concerts. The party arrived at Invercargill, New Zealand, on July 31. At the first concert, an amusing, if irksome, incident occurred. It was discovered that some of the large trunks were missing, including the trombone and tympani trunks. Mark Lyon, Sousa's second chair trombonist and baggageman, nearly collapsed. However, he arranged for a special train to run back to the "Bluffs" to see if the missing trunks had been left on the steamer. Meanwhile, Mr. Sousa, who was the very essence of punctuality, determined to start the evening concert on time, even without the missing instruments. Local musicians generously volunteered to lend their trombones to Sousa's four trombonists. But the New Zealand trombones were found to be high pitched; also, they were of a small bore and bell, and Sousa's men could not even use their own mouthpieces! Yet Yankee ingenuity and "gumption" came to the fore, and the concert was given as usual, with the large audience none the wiser. During the intermission, the missing trombone trunks arrived. But the tympani trunks went back on the boat to Hobart, and were not seen again for many weeks. The next stop was at Dunedin, where the band was booked to play a week of ten concerts at Garrison Hall. Dunedin is admittedly the finest built city in New Zealand. Another week's series of concerts, eleven in all, began that same evening at King Edward's Barracks in Christchurch. Between the roof and the walls (the two not meeting) of this tremendous armory, there was an open space which made it practically like playing out-of-doors. There was some complaining from the band members regarding the cold. It was amusing the next night to behold a couple (Continued on Page 590)

One program begun in the late spring undoubtedly as a summer feature. Let's Go to the Opera, hear

RADIO

Maestro Toscanini will return to the podium of the NBC Symphony Orchestra on October 20. He will direct the orchestra in sixteen Sunday concerts from October 20 through December 8, and from February 1 through March 9. Between his two series of concerts, the noted conductor will return to La Scala in Milan, Italy, to direct several operatic performances. Toscanini's invitation, Eugene Szenkar will make his first professional appearance in this country as a conductor, directing the NBC Symphony from January 2 through February 2. Szenkar, a European, has directed the Palestine Symphony in Tel Aviv, Fritz Reiner, director of the Pittsburgh Symphony Orchestra, will lead the NBC Symphony in the concerts from December 15 through January 5.

A collection of notable papers and addresses delivered at the Convention of the M.T.N.A. and always worthy of preservation in the musician's library. Among the notable American music workers represented are William Strickland, Henry Cowell, J. Frederick Staton, Charles Peaker, Maurice Dumesnil, Edward N. Waters, Peter W. Dykema, Elaine Lambert Lewis, Iona Voorn, Augustus D. Zanzig, Christine A. Ruchmick, Edwin J. Stringham, Karl Eschman, George Frederick McKay, Herbert Inch, Gardner Reed, Frederic A. Prothero, Florence Lamont Hinman, Hugo Kortschak, Walter H. Hodgson, and William Krevit.

by B. Meredith Cadman

BOOKS

"The Bach Reader" may be considered as another resurrection of Bach, inasmuch as it brings to the English speaking countries such a vast mass of important, interesting, and fresh material that every reader will find it well worth the time and money. It is a keystone for his musical library. The book is put together in masterly fashion and is serviced by an excellent index, appendix, and biographical notes. Although this work is of course a posthumous one, the editor has thoughtfully and ingeniously arranged and put together that it has all the charm of an original, connected story and none of the spontaneous combustion dust of pedantic archives. There is even a section devoted to lighter Bach, the "Bach of the People," as it were, the translation of the popular life of Bach by Johann Nicolaus Forkel (translated into English in 1808 by Mr. Stephenson), indicating that long before the Mendelssohn resurrection of the "St. Matthew Passion" in Berlin, cultured musical circles were already aware of the existence of the "Bach of the People." The reviewer has found much of interest on every page of this remarkable book.

A black and white portrait of Johann Sebastian Bach. He is shown from the chest up, facing slightly to the right but looking towards the viewer. He has long, curly hair and a full beard. He is wearing a dark, buttoned coat over a white shirt. In his left hand, he holds a small book or manuscript. The background is dark and indistinct.

JOHANN SEBASTIAN BACH

From a painting by Hautmann owned by the City of Leipzig. This painting was for years in the Thomasschule.

Valedictory

Yes, faithful friends of the Round Table, this is the last time I shall sit down in this place with you. One of those "little birds" you hear about has been whispering in my ear that eleven years are long enough to preside at your table, and that spontaneity will soon be found. Worst of all, I'm running out of answers! In fact many of the recent questions you have asked are too hard to answer. So very regretfully I am writing my final Round Table Page. Already the Editor has plans for a new department—but that's another story which he will tell you in due time.

Here is an example of one of those questions impatiently to answer: "How should one practice? None of my teachers has ever told me specifically how to practice, nor in school did any teacher tell me how to study. In my opinion this is one reason why so many of us make so little progress. Why are teachers so impatient about this important matter? I want to get the most out of every hour I put into piano practice, for I hate that morose robot kind of practice which is common. Won't you please tell me and many others too, how to practice?"

—N. M., Oklahoma.

"There's a poser for you! How can anyone even begin to tackle that one? For many years on these pages and in my lessons and classes I have proclaimed that teachers have two important functions: (1) to incite the student to want to study, to entice him to work regularly and avidly, and (2) to teach the pupil, week in and out, how to practice. No teacher is worth his salt who for even a day forgets these two responsibilities. All I can say to N. M. is to go through the files of *The Enthusiast* for these last many years; read and think about everything you find in *The Round Table* and other pages, and you will gather a heaping barrel full of practice helps. To be sure they will need sorting and arranging, which also, can be done only by an expert.

But even this is inadequate. If N. M.'s teachers are not giving him a good model of how to practice, where else is he going to acquire it? A question like N. M.'s is the most serious indictment of music teachers and school teachers everywhere. No one but you, Round Tables, can give a satisfactory answer. You can make up for N. M. and ten thousand others who are unhappy situations by persistently and enthusiastically showing your own students how to practice at every lesson from now on. Notice I did say "how long" to practice but "how" to practice. I mean that economical, mind-directed practice processes give technical facility, security, quality, speed, satisfaction, pleasure, and, above all, save time by their intelligent, short-cut approaches. You must prove this by demonstrating exactly how you require every exercise, scale, chord, phrase, and piece practiced. Limit repetitions to a small number, and be sure the pupil understands why each repetition is to be made. Be super-explicit. Give a written outline for every day, stating exactly what and how to practice, and when this assignment is finished the student is free to practice more, "fool around" at the piano for fun, or to stop practicing. If most of the lesson time would be spent in showing the pupil how, instead of listening to the deadly, dumb-drumming which so many teachers find

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

so soothing, progress would be immensely speeded up.

So, Round Tables, if you yourselves do not know how to practice conscientiously and economically you'd better start right in to learn! Let's not have any more N. M.'s rising up to condemn us. . . . You can easily verify the validity of N. M.'s accusation by looking back on your own student life and asking, "In my school studies and years of piano lessons how many teachers stirred me to want to work and taught me how to study and practice?" . . . The answer, if you are not a zero. If you can recall two or three such true teachers, you are indeed a lucky mortal.

The Mother as Teacher

Here is another question I cannot answer: "Do you believe children appreciate the seriousness of learning to play the piano when it is taught by their mothers? I have a small son whom I wish to have thoroughly grounded in piano, even though in later years he should wish to change to some other instrument. I have made inquiries as to the ability of local teachers and noted the progress of their pupils and am not at all satisfied as to their methods or the results obtained. I have definite proof that there is not a suitable teacher near here by the fact that I am considered a fine pianist when in reality, my shortcomings would be glaringly obvious to anyone who really knows music.

"When I was younger, I took piano lessons for a number of years and still retain my finger strength and have a fine touch. But the intervening years between then and now have found me with little time to practice—often for months at a time, and now my duties as wife and mother have restricted my practice to running over simple solo numbers which require very little effort or ability. Rarely a week goes by when I am not called upon to play some place, and I am constantly astounded at the praise which my playing elicits.

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

"How would I approach my son in giving him lessons as seriously as if he were to report to someone outside the home?"

—M. L., West Virginia.

There's a danger signal, Round Tables! If every one of those local teachers could command the respect of this obviously intelligent, musical, and competent housewife, the story would be different. Those teachers sound like the dumb-dumb kind who can neither play themselves, nor teach extra-intelligent, and made teachers must follow suit if they are to survive.

So once again, I say, get busy and learn to play the piano well. Study, practice, work every day to improve your technique, and know your "stuff" and know how to teach it. Make out a regular daily practice schedule, however slight, and stick to it. Find a good teacher or a repertoire class to attend. If this is not possible, follow the plan of those five teachers in Aberdeen, South Dakota, who get together once every week or two and play to each other for mutual criticism. (These meetings are often made more pleasant by planning a "Pot Luck" supper which the teacher's families attend; hence a group of 12 can enjoy the lessons makes an ideal "try-out" audience.)

Why spend the rest of your life dragging as a non-playing teacher? You are only half a musician if you cannot play well for your students. Even if you haven't played for twenty, thirty or fifty years, it is not too late. If you revive those glorious moments of making music for yourself and play to each other, you will be repaid with spiritual bonds no government can buy or sell, no inflation can destroy. On the practical side playing the piano will increase your authority and "glamor" and enable you to raise your lesson fee. Above all, the inner satisfactions you will receive from practicing regularly and progressing in technical and interpretative matter are beyond price.

I have no adequate answer for the mother concerning an effective approach to her son's lessons, for this will depend entirely on the relation she has built up with him since babyhood. If mutual sympathetic and loving understanding exists between parent and child, a mother or a father often knows an ideal teacher for a young son or daughter. How "seriously" the child would take the lessons would depend on (1) establishing the routine of

a short lesson every day at the same time, a requirement which most mothers find difficult to meet; (2) treating one's own child with as much patience, forbearance, and humor as the regular outside pupils. This is almost impossible to achieve; (3) regarding the lessons as serious and inviolate as school lessons; (4) unsupervised practice for many hours (5) regular musical-temperament examinations at home before Dad and the rest of the family; (6) repeated and generous praise from Mother and Dad for accomplishments; (7) no nonsense or money-business at lesson.

Yep! It's a tough set of requirements. If our troubled correspondent has the "stuff," I am sure she will be successful with her boy.

Teaching Tiddits

Heaven! In looking over these growing pages I can plainly see the influence of Harold Loke, whose articles I have been reading so long. So, from now on, no griping! . . . Away with Harold! . . . From Minnesota, Martha Baker sends this: "The following tiddits may be of interest to Round Tables. When I was a young and stupid I say, 'When you want to go somewhere but don't want anyone to see you go, how do you get there?' By *Magie—Presto* change and you're there! Also I compare flips to the quick, flash movements of squirrels."

"I am interested to see that you advocate teaching parallel minor rather than relative minor as the first, and then the minor triad. When the subject of minor signatures arises I offer the following: 'The minor key, poor thing, has no signatures of his own, so he borrows from his relatives. His relative major lives a minor third (or three half steps) up the street. Since this borrowed signature doesn't fit him perfectly, he makes it over to fit himself by raising his seventh tone.'"

"If anyone thinks parallel major and minor keys have no relation musically, let him study the *Rondo* of Beethoven's 'Waldstein' Sonata."

Miss Baker is an outstanding example of the vital, imaginative, know-how-to-study pianist and teacher. She offers a good argument on that parallel major-minor question.

More Easy Material

Muriel Pouts (New York) writes: "I just wrote the last Round Table Page into shreds, strings and tatters! Bravo! I have broken into a new territory and used large amounts of the simplest possible material for beginners, with increasing difficulty scarcely noticeable. There must be no anxiety on the part of parents or teachers to put on a big show."

"I wish you'd begin every page with that same song. Poor music reading is the cry from Maine to California, and why? Just because the child needs more easy material, and loads of it."

Like Miss Pouts we've heard so long on this subject of feeding students more and more diversified material in the grade that by now we are sure every pupil has at least one book which he is playing

(Continued on Page 585)

Few events of the kind have attracted more attention in recent years than the simple ceremonies on July 15, last, attending the dedication of a handsome monument of Barre granite erected by the Lions Clubs of Virginia during the convention of the International Association of Lions Clubs in Philadelphia. Bland's *Carry Me Back to Old Virginia* is the official state song of Virginia, and His Excellency, William M. Tuck, Governor of Virginia, made a special trip to Philadelphia for this occasion. Mr. Ellis Loveless, Assistant Business Manager of Norfolk Newspapers, Inc., for years had headed a movement to bring about this occasion.

Over a decade ago *The Enthusiast* Music Magazine received continual inquiries, "Who was James A. Bland who wrote *Carry Me Back to Old Virginia*?" "Is Bland a nom de plume of Stephen Foster?" Dr. James Francis Cooke, Editor of *The Enthusiast*, first learned that that nine out of ten men he met in the streets were certain that the great musical genius, Stephen Foster, had written *Carry Me Back to Old Virginia*. Actually, *Old Virginia* was written seven years after her death.

Dr. Cooke then consulted all available standard musical reference books and encyclopedias, but no record of Bland could be found. He then wrote to Mr. William Arms Fisher of Boston, formerly Vice-President of the Oliver Ditson Co., now owned and operated autonomously by the Theodore Presser Co., publishers of the song. Mr. Fisher replied that he knew little of Bland, as the song (copyrighted in 1878) was first issued by another publisher (Chas. H. Davis & Co.) in 1878 and later bought by the Oliver Ditson Co. (Incidentally, Ditson traces its roots back to 1783.) Mr. Fisher "thought," however, that Bland was a colored man. Thus began an exciting piece of research, lasting several years, before the story of the life of the composer of *Old Virginia*, *Climbing Up the Golden Stairs*, *In the Morning by the Bright Light*, *O Dem Golden Slippers*, and some six to seven hundred other songs could be traced. Finally this was accomplished, and after discovering that Bland had died in poverty in Philadelphia, it was necessary to find his burial place.

This was located in the little Negro cemetery on the "Main Line" at Merion, Pennsylvania, about one mile from Dr. Cooke's residence. In the cemetery the grave was ultimately found covered with weeds, trash, and poison ivy. Feeling that a composer whose song had been sung by millions around the world deserved recognition, Dr. Cooke started several movements to bring this about. The war interrupted all plans, but the Lions Clubs of Virginia (notably the clubs of Norfolk) collected a handsome fund which not only provided for the monument but left a balance sufficient to permit a limited number of musical scholarships to be given to Negro students in Virginia.

In dedicating the monument, Governor Tuck said in part:

"I take great pride in being present today to participate in this ceremony commemorating the life and work of an eminent Negro composer who contributed so much to America's wealth of folk songs. A prolific composer, James A. Bland turned out some six hundred pieces, including the immortal *Carry Me Back to Old Virginia*, the official anthem of our fair Commonwealth."

"*Carry Me Back to Old Virginia* is familiar to ears throughout the length and breadth of our nation, and no Virginian or American hears the beautiful strain of this music without feeling a glow around the cockles of his heart for the Commonwealth it glorifies and for the warm-hearted man who composed it. It is a privilege indeed for me to be present on this occasion, and to lend insofar as I can officially do the appreciation of our way of living has been recognized by all of America."

"The history of people of the world over is etched in the ballads they sing of their nation, and these songs afford a glimpse into the character and mode of life of the singers. James Bland has put into ever-ringing verse and rhyme an expression of the feeling which all Virginians have for their State and for the way of our way of living has been recognized by all of America."

"I want to pay tribute to the Lions Clubs of Virginia for the role this fine organization has played. The Virginia Lions has played a gaining official recognition for *Carry Me Back to Old Virginia* and for its composer. The Lions sponsored a movement in the General

Bland Memorial Dedicated
Negro Minstrel Who Wrote "Carry Me Back to Old Virginia"
Honored by Governor William M. Tuck and Virginians

by Allan J. Bentham

Assembly of Virginia to glorify Bland's song by having it adopted as the official anthem of the Commonwealth. Successful in this effort, the Lions then proceeded to bring long-overdue recognition to this great Negro composer. It was through their efforts that this ceremony was arranged today.

"To me this occasion serves to refute the malicious charge against our fair Commonwealth and against other of the Southern States that there is no mutuality of understanding, no tolerance, no cooperation and no love between the members of the White and Negro races below the Mason and Dixon line. We in Virginia have centuries-old tradition of respectful association between the races, dating back farther than in any other locality in the Western Hemisphere. We intend to continue this relationship of mutual respect, and pointed out that in music we find the most democratic of all the arts, as evidenced by the fact that Negro musicians have gained world-wide fame and achieved great fortunes when they did those things which entitle them to deserve such rewards."

The story of Bland is a simple one and for purposes of chronicle is presented here. In tracing the life story of Bland, Dr. Kelly Miller of Howard University, one of the most gifted and brilliant writers of his race, it is possible to see the path of his research work, which appeared in the *Enthusiast* for July 1929 was entitled the Negro "Stephen Foster" and attracted national attention. James A. Bland was born in Flushing, Long Island, October 22, 1844. His parents came from a long line of free Negroes; that is, Negroes who had been freed from slavery. His father, Allen M. Bland, was from Charleston, South Carolina, and his mother in Wilmington, Delaware. Bland's father was graduated from the

dent of the International Association of Lions Clubs, Mr. Ellis Loveless, Mrs. Irene Jure (James Bland's sister), Mr. William Edmundson of the "Southernaires," and Dr. Cooke. The latter, in his comments, noted that there could be no color line in music and called attention to the fact that although Bland was forgotten for years and left in a neglected grave, honor and respect were then being shown him by the State for which his simple and beautiful song had given a nostalgic sentiment felt by millions all over the world. He said, "When God sees fit to endow a man with greatness, He does not ask the color of his skin or his race." He also noted the statement of Dr. Thomas E. Jones of Fisk University, pioneer in Negro education in our country: "If the Negro expects respect, he must do those things which command respect."

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Photo by Helen Schick

LAST REMAINING PLACE OF JAMES A. BLAND

At the dedication of the Bland Monument, erected by the Lions Clubs of Virginia at Merion, Pennsylvania, Rose Bland (standing) from left to right, Ellis Loveless, Director of the Lions International, Governor William M. Tuck of Virginia, Dr. Ramiro Collazo, President of the Lions International, and Dr. James Francis Cooke, President of The Presser Foundation and Editor of *The Enthusiast*, Foreground, (holding wreath), are John A. K. Donovan and Albert Large, district governors of the Virginia Lions.

him with the affection that the people held for their homeland that he was inspired to write this lovely, nostalgic ballad.

"*Carry Me Back to Old Virginia* tells in inspiring song the innate patriotism and love of native soil of all our people. White and Negro will heed all hope that peoples of all races may continue to sing this song and mean the message that it contains."

Other speakers included Dr. Ramiro Collazo, Pres-

Wilberforce University, named after William Wilberforce whose labors led to the abolition of slavery in England in 1834. (Allen Bland later became President of the university, the first Negro to become a college president.) He attended the preparatory department of Oberlin College from 1845 to 1848. The family moved to Flushing, Long Island, New York, where James was born, and then to Washington, D. C., where the elder Bland became an examiner in the United States Post Office, the first Negro to be appointed. A short distance from their home was the Negro university founded by the United States Government in 1867 and named for General O. O. Howard, a strong supporter of Negro education. Both Allen M. and James A. Bland entered the University, the father studying law, James' habits were convivial. He developed a fine singing voice and the ability to play the banjo, which made him so popular with his friends that college was neglected, although he was graduated from Howard University in 1873. In his eighteenth year, he had been a page in the House of Representatives, where he joined an organization of colored clerks known as the "Manhattan Club." In those days it was the custom to engage groups of singers to entertain and to serenade one's friends. Young Bland organized a Negro glee club which was much in demand in Washington society.

Minstrelsy In Its Heyday

Then minstrelsy was in its heyday and it was natural that Bland should try his hand in this very popular field. Minstrel performances were attended by the foremost people of the land. Bland became associated with the Billy Kersands Minstrels and also the Callender Minstrels, the original Gypsy minstrels, advertised as "the great Southern Slave Troupe." This minstrel show was purchased by "Colonel" Haverly. The company visited London in 1884. James A. Bland was both the composer and one of the end men of the group. He met with immense popularity and remained in Great Britain upwards of twenty years. It is reported that his salary in those days was ten thousand dollars a year, not counting the royalties from his songs. Today this would probably be considered equal to twenty-five thousand a year. The leading men and women of England heard Bland sing and King Edward VII, then Prince of Wales, paid him unusual honor.

Just why Bland left the lucrative field of minstrelsy in England no one knows, but he returned to Washington, D. C., poor and homeless. An old friend took him into his office and gave him desk space. Evidently he never recovered. He drifted to Philadelphia, where he died unknown and forgotten at 1012 Wood Street, on May 5, 1911. His funeral was reported to have cost twenty-five dollars, but all that his friends could subscribe was five dollars. On behalf of The Press Foundation Dr. Cooke phoned the undertaker the morning of the dedication of the monument and offered to clean up the account. The undertaker replied, "Oh, no. Please don't think of it. Just forget it. We are proud to have helped so remarkable a man."

Many Songs Unidentified

Most of Bland's to seven hundred songs were evidently routine productions composed to fill the ever changing and incessant demands of a minstrel program. Sometimes a song was written in the morning and tried out the same night. Many of these songs remain unidentified and unpublished. He rarely attempted to have his works copyrighted. Those that are less popular than "Old Virginia" but are still remembered include *In the Morning by the Bright Light, In the Evening by the Moonlight, and O Dem Golden Slippers* (the theme song of the famous Philadelphia Mummers in their New Year parade). Time Magazine, in an article of August 21, 1939, stated: "Today's music connoisseurs are beginning to call Bland 'the Negro Stephen Foster,' to rate him after Foster as the second greatest U.S. writer of Southern songs. During his lifetime, Minstrel Bland called himself, more modestly, 'the best Ethiopian song writer in the world.'"



Mrs. Irene Bland Jurk, sister of James A. Bland, thanking Governor William M. Tuck for his Dedication Address.

The Significance of the Bland Memorial

THE SIMPLE and sincere ceremonies of the dedication of the Bland Memorial had, in an altogether unexpected way, international import. The convention of the International Association of Lions Clubs, held in Philadelphia at that time, brought over ten thousand delegates from all over the world, including those from countries in which many of the citizens were not of white blood. It was a very fortunate and impressive move for the Hon. William M. Tuck, Governor of the splendid state of Virginia, who gave two days of his time in order to travel to Philadelphia to dedicate this monument, showing to the world that notable achievement is warmly and understandingly recognized without regard for color. It is standing that counts in human affairs. Just as the Nazis murdered millions in cold blood, for racial reasons, and brought indelible disgrace to Germany, one occasion such as the dedication of the Bland Memorial has done more to promote normal racial understanding through the publication of thousands of news reports and photographs in this and other countries, than could millions of words. With calm wisdom, understanding, and justice on both sides, there could be no color problem in our land.

James A. Bland's sister, Mrs. Irene Bland Jurk, now eighty years old, in a letter to the Editor of THE EVENING

writes: "Now that your efforts, in aiding and bringing to completion the erection of a Monument, and the dedicatory service in honor of my brother's life and works, in Merion Cemetery, Philadelphia, Pa., 15, inst., have borne fruit, I am grateful to

you for the great interest and part you have played in this matter.

"I shall never be able to express my gratitude to you for your tireless efforts in bringing to me, and keeping before the public the unrecognized genius of James A. Bland, my brother. Indeed it was you, to whom I owe and to whom America owes a deep debt of gratitude for discovering the talent I covered spot where the remains of James A. Bland lie in repose.

"When I looked into your face the other day, and heard you say that music has no color line, I realized that words of such depth and truth could come only from a noble mind, and if all Americans felt and thought as you feel and think, America would indeed be the ideal place in which to live."

At the dedication, Mrs. Jurk made the following able address:

"Mr. Chairman, Governor Tuck of the grand old Commonwealth of Virginia, Honorable Ellis Loveless, President of 'Carry Me Back' Memorial Association, Officers, Members of that grand organization the Lions Clubs, originators and founders of this movement to erect a Memorial honoring my brother, James A. Bland, and friends . . .

"I desire to express the thanks of my race to the Dominion State of Virginia, which by a legislative act made *Carry Me Back to Old Virginia* its State song, also to Dr. Cooke, who did so much in publishing and bringing to the attention of the American people the musical compositions and words of my brother, James A. Bland; and to the Southerners who, in 1932, by their uniting and unselfish efforts brought to the attention of the American people the name of the true author of *Carry Me Back to Old Virginia*, James A. Bland, and proved the falsity of the statement and information that *Carry Me Back to Old Virginia* was a product of the mind and pen of Stephen Foster. *Carry Me Back to Old Virginia* for the first time was broadcast by the Southerners over the NBC network from New York City. To them, too much credit cannot be given. Had it not been for them, I believe that the public in general would still be laboring under the false impression that Stephen Foster wrote this much beloved, famous, melodious ballad.

"I salute all of you and thank you for this occasion—one of the happiest moments of my life. For this granite slab will carve in the minds of the present generation, and generations unborn, the great appreciation of the grand old State of Virginia for music—art for art's sake.

"By this monument, and the provisions for establishing, through the generosity of Virginia and Virginians and all who contributed to its success, particularly the provision for musical scholarships for the outstanding Negro youths of Virginia, you have established a monument eternal for liberalism and justice so characteristic of Virginia and Virginians throughout its noble history.

"In a broadcast by the Southerners, in 1936 I stated that I hoped the State of Virginia would do something to honor the memory of my brother, and you, Mr. Loveless, your organization, the State of Virginia, and officials have made my dream come true—for here is inscribed on this granite tablet the name of James A. Bland."

New Keys To Practice

by Julie Maison

IX.

To inspire others with your playing, your pieces must be kept fresh. This is not easily possible if the technical passages of these works have been the only mechanical exercises used to keep up your technique. A pianist can become very weary of any composition which has been the foundation of all technical study. You cannot revive a forgotten piece by practicing it for six hours one day—and then expect to know it as well as ever. You can revive it by practicing it one hour a day for six days.



LUIA TETRAZZINI



MARY GARDEN



ALICE NIELSEN

Great Sopranos of Yesterday

A Retrospect of Famous Prima Donnas
Dear to the Memories of Our Grandparents

by Elise Lathrop

Part Two

In a previous article by the critic and writer, Miss Elise Lathrop, she discussed the highlights in the careers of Patti, Materna, Lilli Lehman, Nordica, Calvé, Melba, and Farrar. —EDITOR'S NOTE

TWO SOPRANOS of great distinction yet highly different were introduced to New York by the enterprising Oscar Hammerstein.

Mary Garden, American but of Scotch birth, was living in Chicago when a wealthy woman of that city became interested in her and sent her to Paris to study, leaving her money with all repaid at the end, not too distant date. She made her debut in Paris in the new opera "Louise," and became a favorite there, but was new to American audiences. Her debut in New York in Massenet's "Thais" was sensational. Her voice, said originally to have been beautiful, was uneven; she by no means always sang well, in the second act of "Thais" she invariably did some beautiful singing—but she often sacrificed vocal beauty to get the effects she wanted. She was a great actress. Her "Thais," the widely different and pathetic Juggler, in "Le Jongleur de Notre Dame," Monna Vanna, *Cendrillon*, and later *Marguerite and Carmel* will long be remembered. After Hammerstein sold out to the Metropolitan she went with others of his company to Chicago and was hailed there as a gifted daughter of the city. One new role which she sang in Chicago and Philadelphia was that of the Indian maid *Matome* in Victor Herbert's opera. In this she again showed what a great artist she was. To say that her English-diction—the opera was sung in English—was admirable might seem self-evident with an American artist, but this is by no means always the case. But she was the Indian girl. Of course her make-up, as always, was perfect, but she walked like an Indian. Always she entered wholly into the role she sang, and her repertoire was both large and varied.

The other newcomer, Luisa Tetrazzini, came of a musical family. Her sister, Eva, wife of the conductor Cleofonte Campanini, was a promising young dramatic soprano, and after her marriage accompanied Talo Campanini, the tenor and her brother-in-law, with her husband as orchestra conductor to this country for a short season in opera, given in New York at the old Academy of Music, former home of grand opera, but which had not been used for it for some years. One of the operas in the repertoire was "Otello," and Mme. Campanini made a charming *Desdemona*, her singing of the prayer with a *pianissimo* high A at the end, being memorable. But Campanini insisted that she retire from the stage very soon after their marriage, while her prospects were still brilliant, and although she met his wish she never ceased to think regretfully

of her career thus cut short at such an early date. Luisa used to hear her older sister practicing and would imitate the sounds, the trills, and runs until her mother would bid her "Stop making that noise!" whereupon she would retire to an upper story and continue her efforts. Finally she was allowed to study, but after only six months of lessons married a man connected with the theater in her native Florence. She was always deeply interested in opera and her husband's connection with the theater allowed her to attend rehearsals and also hear of the inner doings.

Covent Garden by Way of California

At one time the management was looking for a soprano to sing a certain role and had tried a number of singers without being satisfied. She informed the management that she could sing it. Both management and her husband pool-poohed the idea but she persisted that they hear her. Finally they did so, with the result that she was given the role and made her operatic debut. From then on she adopted a stage career.

She sang in Russia without (Continued on Page 586)



LINA CAVALIERI

VOICE

(Continued from Page 545)

said that it was not for him to tell city officials how much money they should expend, nor in what manner, but that he could see a great deal of good that might come from such an outlay for civic music.

9. "In practically no state in the Union is there any regulation of private teaching of music, such as does exist in practically every state in the Union with reference to teaching in the public schools. In your judgment, should such regulation be set up by the individual states, whereby each person desiring to teach music would be compelled to satisfy a fully accredited board of his fitness to teach?"

Emphatically Mr. Truman thought this should be done, and he seemed surprised when he was informed that his interviewers had made a survey of each state in the Union some years ago, to learn

that at that time none of the forty-eight states barred any person whatsoever from engaging in private music teaching, regardless of his qualifications, educational or otherwise, so to instruct Mr. Truman thought if doctors and lawyers, to say nothing of school teachers, should be licensed, it would be reasonable to require of the founders' falling waters accompanied them. The Union's first citizen rose, offered his hand, and smiled, and said that he was glad, when he could, to talk about music.

Wanted—A Million Pianos

(Continued from Page 543)

affected, and a few minor gadgets have been tried out, but the piano (apart from some new electronic developments) is now very much standardized. There is so much such thing as a yearly model, such as those which the automobile and typewriter manufacturers advertise. The skill of expert designers and scientists, employed by enterprising manufacturers, results in refinements in quality which point to higher standards of excellence in the modern piano.

One of the handicaps of the piano is that it has to be tuned and regulated by an expert. Unlike tuning a violin, the ear has little to do with the skill of the piano tuner. The process is a mechanical one in which the tuner listens for "beats" or vibrations. This is because the tuning is tempered after the scale attributed to Johann Sebastian Bach. It is not scientifically accurate, but is an artistic compromise, without which musical composition would be quite too involved for human grasp.

A writer in "Time" magazine for July 10, 1944, skillfully described the perplexities of tuning thus: "Piano tuning is almost entirely a matter of guesswork. It is an imperfect musical instrument. It does not possess enough keys to play all the notes in music. (One key, for example, must do both F-sharp and G-flat.) The compromise by which piano strings are tuned to represent musical tones that are close in pitch, but not identical, involves mathematical theory of the highest complexity. Practically, the problem is to put the piano systematically and artistically out of tune, by equalizing the tonal differences between the black and white keys. In getting each note of the piano just enough out of tune, the piano tuner cannot trust to any such simple measuring device as his own sense of vibration. Once he has tuned up Middle C with the aid of a tuning fork, he hammers away at fourths and fifths. He listens not to pitch but to the frequency of minute

oscillations known as 'beats,' produced by the conflict of vibrations when two notes are struck simultaneously. The struggle to bring these 'beats' to the proper frequency is what breaks tuner's nerves." At the present moment the matter of tuning calls for the creation of a small army of trained new tuners to take care of the huge coming production of pianos. There are not nearly enough tuners now for the pianos already in existence, if they were tuned as regularly as they should be. If a piano is used excessively, it might be tuned to advantage once a day, as is required by the touring virtuoso. Broadcasting studios make it a practice to have their pianos tuned once or twice a month. Some require much more frequent tuning. The ordinary piano, in use or not in use, should be tuned two or three times a year, to keep it up to the required pitch.

We are continually asked what the prospects are for the piano technician. No musical knowledge is necessary for the piano tuner, although such knowledge is, of course, an asset. We have often wondered why more women did not take up this work. Generally speaking, the work does not call for heavy lifting. It does call for some manual strength, which all pianists have, and more important, it calls for a sensitive hand to make accurate adjustments.

What does it pay? We have known some tuners who have averaged from three to five thousand dollars yearly; some claim even more. A great deal depends upon the personality of the individual, his location, and his business methods.

There are several schools in various parts of our country which are working overtime to supply the demand for new tuners. The Manpower Training Commission of the National Piano Manufacturers Association recognizes the following:

ing tuner-technician schools:
Frank Wiggings Trade School
664 West 17th Street
Los Angeles 15, California
Mr. John George Miller, Principal
School of Piano/Technology
Chicago Musical College Bldg.
46 East Van Buren Street
Chicago 5, Illinois
Dr. William David White
Cincinnati Conservatory of Music
Highland Avenue and Oak Street
Cincinnati 19, Ohio
Mr. George H. Klumeyer, Manager
Edward Bok Vocational School
Eighth and Millin Streets
Philadelphia, Pennsylvania
Dr. William E. Brunton, Principal
New York Trade School
304 East 67th Street
New York 21, N. Y.
Mr. George H. McLaughlin, Director
The Henry L. Pierce School
Washington Street
Dorchester District
Boston, Massachusetts
and in Canada:
C. W. Lindsay & Co., Ltd.
Montreal, Quebec, Canada
Training & Re-establishment Institute
Toronto, Ontario, Canada
Dr. William David White, of the Chicago Musical College, mentioned above, has done much to raise the standards of piano tuning as an occupation. The American Society of Piano Tuner-Technicians has done a splendid work in this field, in educating the public to understand the need for better and more frequent piano tuning.

Learning piano tuning is not a trifling matter. It requires patience and expert training and long experience. There are many poorly trained piano tuners in America, and the average piano owner who is at a loss to know good one from poor one. The only way to find out is to ascertain what backing the tuner has; that is, whether he is sponsored by a reputable piano firm. Be sure to find this out, as a poor tuner might do your piano irreparable harm.

If you were going to buy a new automobile, you would not go to your butcher or to a dentist for information and advice, but to an automobile expert. When the time comes to buy a new piano, consult your teacher as to the reputation of the maker.

During a recent forty-five hundred mile motor trip in the South and in the West, we were impressed by the great number of colleges and music schools planning to double the size of their buildings. At the same time we were impressed by the incessant demands, "When can I get a new piano and where can I get it?" The demand is so much greater than the supply, that again we advise all of our readers who want a new instrument not to delay in seeing their dealers.

Did You Know?

Before the seventeenth century, music was literally without expression means of any kind. In 1640, D. Mazzocchi published a book of madrigals using signs f, p, or c. As this developed in Italy, the Italian language became the language of music.

Opportunities For Piano Tuners

by John Collins Cake

Mr. J. C. Cake, who conducts The Harmony School of Piano/forte Tuning in Harrisburg, Pa., gives eight reasons why piano tuning, as an occupation, is desirable. —Editor's Note.

1. You'll earn more money—piano tuners and technicians can afford to buy more of the better things life has to offer.
2. You can be the boss—either hours, longer vacations, no one to supervise you when you work as an independent tuner.
3. If you prefer to work for a music house, organization, or factory, there are plenty of big pay jobs open all the time.
4. No capital investment required to get started in business, no overhead, no business slumps, no salesmanship needed.
5. Clean work, minimum danger of accidents, few tools to handle, not confining, not tedious.
6. With natural aptitude, you can learn the science of piano tuning in a few short months.
7. Training cost is reasonable.
8. As a piano technician you'll win new respect and recognition among the people of your community.

A Band Question Answered

by William D. Revelli

A Clarinet Teacher Needed

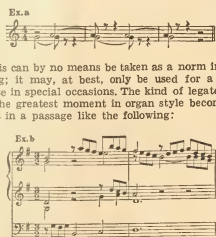
Q. I am a student of the clarinet and am experiencing considerable trouble with tone quality. Most of the time my tone is very flat and I am inclined to be rude. However, I do frequently produce a very good tone when I am alone. I am not sure of the cause of this. I am a beginner and have been playing for about two years. I am a student of the clarinet and am experiencing considerable trouble with tone quality. Most of the time my tone is very flat and I am inclined to be rude. However, I do frequently produce a very good tone when I am alone. I am not sure of the cause of this. I am a beginner and have been playing for about two years.

The very fact that you so readily recognize the difference between a tone of good quality as compared to that of inferior quality is all to your advantage. It is quite amazing how many people play upon the clarinet yet are totally unaware of the unmusical sounds that they actually produce. Hence you are indeed fortunate that your ears have come to recognize and discriminate between good and poor tone quality. As for improvement and consistency in your performance I suggest that you immediately contact a good clarinet instructor. He will guide you properly in the problems concerned with tone production. He will also recommend the best clarinet text for you. This is absolutely essential to your future progress. The development of a beautiful clarinet tone cannot be achieved by correspondence or remote contact. You should have at first hand the advice of a competent clarinet teacher.

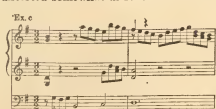
THERE IS scarcely an organist anywhere who has not been approached dozens of times by young people, mostly piano students, with that typical query: "I would like to learn to play the organ; is it very different from the piano?" There is a certain glamour attached to organ music; a lump comes to many people's throats when powerful chords and brilliant runs peel forth from the mighty instrument; and the comparative ease with which the man at the console produces his most tremendous effects leads many a student or amateur to believe that the transition from one keyboard to the other is easy to accomplish. Hence the oft repeated question quoted above. The organist who finds himself suddenly confronted with it cannot give a quick, comprehensive, and satisfying answer; the transition from piano to organ is not quite as simple as the majority would have it; and it is the object of this article to try to clarify matters for the benefit of those who "would like to learn to play the organ."

As a matter of fact, proficiency on the organ demands a much higher type of musicianship than pianistic ability, and also a far greater versatility. For many years a most unfortunate custom has prevailed among pastors of small churches who, through musical ignorance or a misguided zeal for thrift, invite a pianist or piano teacher to take over their little organ and choir and to preside over the musical part of the services. And, unfortunately, those offers are too often accepted—with good intentions, to be sure—with unpleasant results. Some of these appointments will go to a trained organist for help and advice; but a surprisingly large number of them will not. That is why the "improvised organist with piano fingers" remains a standing joke amongst the professionalists. The main difference between piano and organ is not in the pedal keyboard, nor in registration, nor in handling the swell pedals or any contrivances proper to the organ; those differences are all too obvious. The main differences are those which may escape the attention of the layman; they are to be found in the player's fingers and in his background.

The first of these can be described in a nut shell matter. "When the average pianist devotes almost all his attention to striking the key at the right time with the proper touch, and seldom devotes much care to key-release, the organist has to consider key release just as important as key stroke, and must give to both the same meticulous care for every note he plays. It is easy to give a graphic representation of the *legatissimo*:



which, if tried by the average pianist, produces anything but the desired effect, and will frequently be heard distorted somewhat as follows:



In order to acquire the discipline necessary to execute this passage properly, the student must first train his eyes and his mind to see and think polyphonically. This is probably easier said than done, but it is absolutely

Learning to Play the Organ

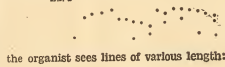
by Camil Van Hulse

Camil Van Hulse was recently awarded first prize of one hundred dollars in the fifteenth Anniversary Contest conducted by the American Guild of Organists and sponsored by J. F. Fisher & Co. of New York, who also awarded publication of the winning composition. This is the eighth time Mr. Van Hulse has won a first prize in a contest for composition. He is at this time twenty-three years old from his native Belgium, where he studied under his father Gustave Van Hulse, Frans Lenaers, Edward Verheyden, Lodewijk Mortelmans, and Arthur De Greef. Almost upon landing in the States, he wrote his first musical article in English, which was accepted and printed in *The Etude*. This was followed by a number of other ones during the ensuing years. In recent years, Mr. Van Hulse's activities as composer, conductor, and teacher have left him little time for writing—although his writings on other subjects had already gained wide admission in the "Directory of American Scholars" (Lancaster, 1942). The choir of All Saints Church in Tucson, Arizona, where he is organist-director, has given first performances of most of his choral works, including a Mass and a cantata ("The Beatitudes") for soli, mixed chorus, organ, and piano.—Editor's Note.



essential to the training of a competent organist. Where the pianist sees dots:

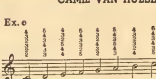
Ex. 1



Ex. 2



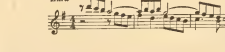
CAMIL VAN HULSE



If the discipline starts with the eye and mind, and if the ear is unremittently on the job as a last arbiter, the fingers will soon respond and acquire "organ touch."

I advise to aspiring organ students has always been to take a two-part passage such as this one:

Ex. 4



and to practice it in the following manner:
1. Play top part with R. H. and listen attentively;
2. Play low part with L. H. and listen attentively;
3. Play both parts together with both hands and listen attentively;
4. Play both parts in the R. H. and listen carefully to make sure that the effect obtained is identical to 3;
5. Repeat practice 4 with the L. H.

There is a number of "tricks of the trade" which an organist's fingers are forced to perform almost constantly, and which are not in the usual run of things for the pianist. These must be assiduously practiced until thoroughly assimilated. The main ones of these are: shifting—gliding—substituting.

The shift, or passing over and under, can be acquired by means of exercises like the following:

ORGAN

The glide of the thumb should be the object of special care and practice, not only from black to white, but also from white to black and from white to white. In some cases, like Ex. 5, in playing legato octaves, the glide of the thumb is the deciding factor in obtaining a good legato.

By far the most useful of the finger devices for organ technique is substitution. It is (Continued on Page 588)

Percussionists Can Play Musically

by Robert W. Buggert

Robert W. Buggert decided on a career as a percussionist after having won the National High School Drum Solo Contest in 1934. Upon his graduation from high school, Mr. Buggert attended the Vandercook School of Music, Chicago, where he was graduated in 1938. While a student at that school he became a member of its faculty and attracted much attention through the unusual success of his students. Mr. Buggert is of present a member of the faculty of the University of Michigan, after having served in the Army with the 3889 Central Postal Directory Band. He is one of America's most successful teachers of the percussion instruments. Without a doubt our school percussionists are among the most inadequately trained musicians of our school bands and orchestras. The following article should be of great interest and help to every high school percussionist. —Editor's Note.

EVERYONE in the field of Music Education hears many excellent concerts and witnesses performances by school bands and orchestras which have outstanding percussion sections. The drummers in these organizations play musically. In direct contrast to this excellent school music, we hear the bombastic type of percussion and are thankful for the measures of rest which offer relief from the sounds rendered by those enthusiastic boys and girls behind the drums and cymbals. Unfortunately, there are very few musical percussion sections in the school bands and orchestras of the nation. To obtain better musical performances, student, teacher, and conductor must stress the following three "T's": tone; technique; taste.

Tone

The tone quality produced by a percussion instrument is one phase of drumming seldom mentioned in high school and grade school studies; this neglect is responsible for much of the unmusical drumming done by the young percussionist. Lack of tone quality is most prevalent among students playing those instruments which have no definite pitch. A fine tone is necessary to create the correct blend which will make the percussion a desirable part of the entire ensemble.

Tone, although a separate study, is dependent partially upon correct technique and good taste. It will be improved by careful study and application of the following:

1. The model of snare drum sticks and bass drum beaters which are used.
2. The manner in which these sticks and beaters are held.
3. The style used when making a stroke.
4. Equipment.
5. Mental conception of the type of tone to be desired.

Good results cannot be obtained with sticks or beaters of improper size and weight or those which do not balance. For snare drum I prefer a 2B model stick; this size stick is heavy enough to produce the required volume for concert work, and it is sufficiently light for all pianissimo passages. Although it is sometimes believed that an extremely light stick is desirable for very soft playing, this is not true. A stick which is too light produces a tone which lacks firmness, body, and character. Some school organizations use hammered for the present, and must use field drums for indoor concerts; here the 2B stick is also satisfactory. Heavier sticks make fast, light playing difficult, whereas a lighter stick fails to produce any snare tone whatsoever.

For the bass drum, beaters of the double end and good type are a necessity. These are made of a good grade of lamb's wool and with correct technique, a fine bass drum tone will be obtained. A hard felt beater is most undesirable. I would use one when performing drums, only when required to do so for a certain desired special effect.

The manner of holding the sticks or beaters is of prime importance as it has a direct effect upon flexibility.

Ability which is essential for playing with good tone.

For concert snare drumming, the stick in the right hand should be held with the thumb and first finger; the palm of the hand should be down and the back of the hand horizontal. The butt end of the stick must be kept under the hand allowing the forearm and wrist to form a straight line. Although the other three fingers of the right hand have no part in the actual holding of the stick, it is advisable to curve them, thereby preventing tension which obviously will be present when they are allowed to remain straight or rigid.

The left hand, using a different grip than the right, must hold the stick in the croch formed by the thumb and first finger. With the palm of the hand facing up, the ring finger and little finger curved, have the stick rest on the second joint of the ring finger. The first and second fingers must be curved but not allowed to interfere with the action of the stick. Although the right and left sticks are not held in the same distance, it is important that each grip be in a similar manner on the butt end of the stick; on a 2B model this distance is approximately four and one-half inches.

The Bass Drum Beater

The holding of the bass drum beater is a modification of the grip used on the right snare drum stick; two changes are necessary. The back of the hand must be vertical rather than horizontal and the beater should be held with the middle finger and thumb. All fingers must be curved, with the first finger remaining against the handle of the beater to give support.

The style with which the strokes are made varies often is the cause of poor tone. Snare drums and bass drums are frequently struck in a manner which produces thick, harsh, or "bluddy" sounds; these are usually the result of an improper grip.

The stroke made with the right hand when playing a snare drum must be a very flexible but controlled action of the wrist. The point where the stick is held becomes a pivot and as the tip of the stick goes up the butt end goes down and vice versa. The height to which the stick is raised depends upon the amount of volume is not advisable for concert purposes or when practicing. A playing height of ten or twelve inches is most conducive to the improvement of the stroke.

Left Hand Action

The left hand, holding the stick a different way, must use another style to make a good stroke. This action used is not as dextrous of the wrist; it is a turning of the forearm very much like that applied to a door knob when opening a door. Although the wrist is kept straight, it must not be rigid nor show any signs of tension. The left stick pivots at the point where it is held by the thumb. The action of the stick is the same as that of the right, regardless of the difference in the grip and the motion of the wrist and forearm; both sticks pivot about four and one-half inches from the butt end, and with the left, the tip goes up as the butt goes down and vice versa. When playing the left stick will merely touch the ring finger between strokes. It must not be in contact with this finger at the instant it strikes the head of the drum.

The stroke when applied to bass drumming is executed very poorly in the majority of cases. The tone of a bass drum must have life; a dull tone lacking resonance is frequently the result of an inferior manner of making the stroke. When playing the bass drum, strike the head of the drum between the center and the rim and use a glancing blow. Better tone will result from an upward blow in which both the action of the wrist and the arm are coordinated. Begin the stroke with the beater at the approximate center of the drum and four inches away from the drum head; as the arm moves up, a quick flexing of the wrist will cause the beater to strike the drum head. Practicing this style of bass drumming will help the player of the instrument produce a tone far superior to that brought about by an unorganized, unmusical manner of playing.

The poor tone quality of many school percussion sections is due to inferior equipment or improper care and adjustment of good equipment. Every effort should be made to purchase percussion instruments of the best quality and the proper size. The students using this type of drum equipment should be trained to keep it in excellent condition. One would need to inspect the equipment of only a few school bands and orchestras to be able to see the neglect which is evident. Shells worn, warped, broken heads are not replaced immediately, snares are uneven, rims are out of shape and sometimes cracked, tightening rods are stripped, and instruments are not kept in cases or covers. A small amount of daily attention along with periodic cleaning and oiling where necessary will keep drums in good condition, and as most of the above factors affect tone quality, they must be given persistent attention.

Proper adjustment of heads and snares is a requisite against the handle of the stick. Adjustment must be made so that the heads are in correct position to each other and each head itself receives the correct tension at every tightening rod.

As the student of percussion knows it is necessary to acquire the quality of leadership as a basic requisite to a career as a conductor. Another and most difficult problem with which the student of conducting must cope is that of securing a teacher. Even though he should possess unusual talent and the desire to conduct, just where and with whom can he be taught? However, should he be an instrumentalist or a student of voice, composition, or theory there is no such problem.

Technic

To the requirements necessary for correct tone production add careful, persistent practice; this technic will improve. Percussion sections must learn to play rapid passages lightly, correctly and with ease; likewise, playing must not sound forced when a large degree of volume is required.

To obtain the technic desired a thorough study of the rudiments is necessary and these rudiments should be practiced in the following different styles:

1. Begin slowly—accelerate to a maximum and retard to the original speed.
2. Using a metronome, practice the rudiments in tempo at various speeds.
3. Practice them at all dynamic levels from *ppp* to *fff*.
4. Apply them to many different time figures. As an example: the Flam Accent may be practiced in the following ways: (Continued on Page 592)

CONDUCTING is truly a complex art, one which, due to its intangible qualities and innumerable responsibilities, presents seemingly unmountable barriers and is ever challenging even our most famous conductors and musicians.

To analyze the qualities or qualifications of the conductor is indeed a most difficult task. In observing the performances of our "top" conductors we note that no two employ similar methods of baton techniques, neither do they use like means for securing expression, nuances, dynamics, and other elements of interpretation. We find that their *tempi* disagree and discover that not always do those possessing extraordinary control of the baton, achieve the best results. On the other hand, we likewise find that not always do those possessing the most exhaustive knowledge of the score, accomplish the best performances. If such observations are of any value in our attempt to arrive at some basis of conducting, the conductor, they tend to prove that baton technique is not as important as musicianship, and neither one nor the combination of the two is sufficient for the complete equipment of the successful conductor. We also discover that only a few possess the qualities of personality which in turn bring forth the power of true individual leadership. It is these inherent qualities that serve to distinguish the few great conductors from the mass, or in other words, complete mastery of the composer's score, or their power of leadership—the ability to "play" upon a group of one hundred musicians as if they were but one large instrument. It is the answer to these intangibles that makes conducting one of the most complex, yet fascinating forms of all music.

Many excellent textbooks on the subject of conducting have served to provide valuable information on the art of the conductor, particularly in regard to the physical problems such as baton technique. Unfortunately, however, the mastery of baton technique while of extreme importance, nevertheless represents but a very small part of the conductor's complete qualifications and equipment.

If one were capable of defining the powers of individual personality and thence was able to apply or transfer the same to the equipment of all conductors, the conducting field would be flooded with Toscaninis, Koussevitzkys, and Stokowski. Yet, as the talents of a Beethoven or a Caruso are extremely rare, so are the leaders of a Toscanini or a Koussevitzky. Hence, we must acknowledge that, while textbooks and classes in conducting are valuable, we must also recognize that no course of study nor treatise upon the subject can develop those qualities which are a part of every conductor and no amount of reading or teaching can develop a competent conductor out of an inferior musician, any more than leadership can be developed from a weak character or personality.

A Need for Leadership

As in other fields of music, a teacher's success with the student of conducting is dependent on a marked extent upon the innate talent, character, perseverance, and attitude of the student, and in addition to these qualities the student of conducting must possess or acquire, the quality of leadership as a basic requisite to a career as a conductor.

Another and most difficult problem with which the student of conducting must cope is that of securing a teacher. Even though he should possess unusual talent and the desire to conduct, just where and with whom can he be taught? However, should he be an instrumentalist or a student of voice, composition, or theory there is no such problem.

Many of the world's greatest artists have made their services available to talented students of their respective fields; likewise many great composers have accepted students. Except in rare instances, such as the Berkshire Music Center, this has not been true of our great conductors. Hence, the student of conducting has little opportunity for study with one of the great men of the baton. While other fields have provided students with the opportunity of working with famous musicians and means for a carefully planned program of study, the student of conducting has found it necessary to learn his art by observation, and whatever contacts are as possible, plus the experience he can gain by working with musical organizations. While this type of knowledge is very important and essential, it is also frequently undesirable and

Can Conducting Be Taught?

by William D. Revelli

detrimental to the student's progress.

There are those who insist that conducting cannot be taught, that it is a God given gift and no amount of training or study can produce a conductor. With such viewpoints I take violent exception, for I am firmly convinced that while the student of conducting must rely more perhaps on his own power of learning, observation, and capacities than does the student in any other branch of music, he can also be taught many aspects of the art, and will, with proper instruction, develop his conducting capacities to their fullest extent.

If the critics who insist that conducting cannot be taught wish to use the great conductors as the criteria by which to judge, they will find that no amount of training or study can produce a conductor who is more interested and to whom we give more attention and training. They will ask these critics if every student of the violin or piano can be taught to become a Heifetz or a Caruso. If every student of the piano can be taught to become a Horowitz, I will also ask if all students of the violin or piano should refrain from the study of these instruments knowing that they can never match the achievements of these great artists.

A FUTURE TOSCANINI?

Maezeto Kelley Rec, two years of age, calls for a *fff* from his "Band Box Symphony."

I will ask, "What about the thousands of musicians who are conducting our high school, college, university, and municipal music groups throughout the nation? These are the groups that are representative of approximately eighty-five per cent of the musical life of America."

I will ask, "What should these organizations and their conductors do? Should they abandon their musical desires and experiences simply because they can never match the performances of the Philadelphia Orchestra or Mr. Ormandy?" I will ask, "What are we doing to improve the status and training of these conductors?"

Are we going to continue to ignore the possibility of improving their conducting or shall we give proper

heed to their training and design means for their development? The answer to this question rests with the schools of music of this country. We are producing some of the world's greatest singers, instrumentalists and orchestras; we can also produce some of the world's greatest conductors.

Conducting, without doubt, is the most intangible field of musical performance and perhaps many of its elements are indefinable. Yet by the same token many of the inferior, unbalanced, and unmusical performances as presented by many of our bands, orchestras, and choruses are a direct result of the inadequate conducting techniques and equipment of the conductors of these organizations. It is with this particular group of conductors that we are most interested and to whom we give more attention and training.

They must be provided with definite conducting techniques — a developed step by step in a constructive systematic manner. Perhaps the greatest teacher of conducting is "experience." Most students, providing this experience is gained *after* maturity, have acquired a thorough musical background. They have been too often the

reverse is true and the student is conducting before he has gained the necessary training. This situation is most common in the field of music education where we find many music educators prepared as teachers but not sufficiently trained as musicians. In many instances these conductors find their limited musicianship a serious handicap to the development of their musical groups as well as to their own personal advancement. If such musicians could see the importance of thorough musical training as a part of their equipment, the music education program would undoubtedly be one of its greatest strides since its inception in the public schools.

Following are the divisions or categories into which conducting might well be divided:

1. Musicianship
2. Leadership
3. Score Reading
4. Baton Technique
5. Interpretation

Conducting, just as performance, (Cont. on Page 592)



BAND, ORCHESTRA
and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The Absorbing Art of Violin Playing

by Joseph Szigeli

Distinguished Hungarian Violinist

The following article is an abridged chapter from a notable book upon violin playing, "With Strings Attached" by Mr. Szigeli, which is being published shortly by Alfred A. Knopf. The book is a keen and ingenuously intelligent look at the art of which Mr. Szigeli is one of the foremost contemporary masters.

—EDITOR'S NOTE



JOSEPH SZIGELI

WHAT A PARADOX that we start a career in boyhood to the tune of "... miracle ... young musical god ... who draws his bow across the heartstrings of all humanity ... as a phenomenal, clairvoyant interpreter, and after decades of profound study and achievements at last reach the stage when we become the "always dependable X, who gave the usual creditable account of himself in the Y concerto."

A similar retrograde, of an Alice in Wonderland topsy-turviness, is the paradox that while the curly-headed little genius, at the beginning of his concertizing career, is teamed up with "decrepit old" conductors, concertmasters, and orchestral players—who are, in fact, young or middle-aged—ends his career at fifty or so as a vigorous, forward-looking virtuoso, full of youthful magnetism, surrounded by young conductors, concertmasters, and orchestral players of twenty-five to forty or so, whom he now of course considers his contemporaries!

At one time or another we all are faced with this situation, and the real test is how successfully we meet it. The failure to face facts often keeps us from accepting the musical responsibilities of our maturity. I remember Artur Schnabel telling me, after an admirable performance by his friend Carl Fiesch of the Ernst F-sharp minor Concerto (a superannuated work in the virtuoso style of the mid-nineteenth century, bristling with "wunderlich" difficulties): "To think that Fiesch, great master that he is, at his age, with his paunch, should be sweating over a piece like this!" Almost fifteen years after Schnabel made this remark to me I find it restated in his book *Music and the Line of Most Resistance*: "Old actors play the parts of old persons. Sportsmen at a certain age stop their attempts to break records ... one could easily define what kind of musical performance is not quite appropriate for people in full maturity (or instance, mere bravura)."

To come back to this retrospective stock-taking, I am amazed at the lack of solid musical foundation and outlook in those all-important and very brief years of youth. I heard for the first time not only this study, it may have been the latent desire to duplicate (and duplicate quickly) a sensational pedagogical success: Hubay had just presented to the world Franz

von Vecsey, then aged ten or eleven. Vecsey made his Carnegie Hall debut on January 10, 1905, after having given in 1904 a dozen concerts in three weeks in Berlin and repeated the same feat in St. Petersburg. It may also have been the unwavering wish to meet the challenge—still pedagogically speaking—of the flow of miracle-acts coming from Leipzig and Paris came. The fact remains that when I set out to make my Berlin debut, in 1905, my repertoire consisted of only the Wieniawski, Ernst, Mendelssohn, and Vieux concertos, the Bach Chaconne and the solitary Fauré movement of the E Major Partita, Paganini's *Witches' Dance*, Tartinini's *Devil's Trill* Sonata, sundry Spanish dances by Sarasate, Saint-Saëns' *Rondo Capriccioso*, solo pieces by Hubay, and last (and definitely last) Fantasia on Carmen and Faust and on Russian and Hungarian airs, strung together by Wieniawski and Hubay respectively in the prevailing potpourri style of the 'eighties.

Parents and Prodigies

I don't remember ever hearing in class a Bach concerto or the Brahms Concerto or even Franz's Sonata or Chausson's *Poème* or a Handel or Mozart or Beethoven sonata. I did play the Beethoven Concerto, but without awareness of its place in the microphone that Beethoven's scores represent for us. The quartets, piano concertos, the piano sonatas, and even the symphonies (except for the Seventh, which the school orchestra had played) remained *terra incognita* for me.

Hubay's Budapest recitals were prevalent in an atmosphere of such puerile technical rivalry, yet so completely absorbed by the externals of our craft, that I had difficulty in conveying this satisfactorily. I still more in explaining it. Hubay was not only a great virtuoso but also an excellent musician who, under Joachim's spell, and under that impulsion had formed a quartet which became famous and with which Brahms and other great musicians often appeared. He was by no means the shallow first-debut virtuoso that one might suspect him of being from these remarks of mine. I am afraid they do not quite reflect the enchantment that Hubay is said to lend to most things.

One should, in justice to Hubay, describe this unfortunate state of affairs in the classroom not to him but primarily to us, doleful prodigies and, above all, to our parents who generated such an unhealthy impetuosity. Naturally this impatience led to shortened periods of study and to a more and more sketched-out horses was eliminated. It was quickened by the colonial meteor-like ascent of Vecsey, the sensational success—as a violinistic technical wonder—of Ševčík's Auer's school—and the rumors about a violinist from that either of these—Mischá Elman.

When I came to Berlin in 1905 thus inadequately equipped, I heard for the first time not only this phenomenal young violinist but also Kreisler and Ysaÿe. To make clear the impact of their style on me—a playing of a fire, an elegance, a rhythmic indistinctness which I had never even imagined—I should

have to be able to convey the style of playing of the only virtuosos I had heard during my conservatory days: Burnester, Kubelík, Marteau, Hugo Hermann. It is obviously impossible to do this. These first impressions were too amorphous, too lacking in critical perspective, too biased by schoolroom prejudices. In Berlin I was on my own, and I was bowled over by Ysaÿe, Kreisler, and Elman.

An Arbitrary Distinction

I lump them together because that was how, in my childish unpreparedness, I felt their individual revelations merge into one collective impact on me. This was not so childish as it would seem on the face of it. I sensed a common quality in the violin-playing I had heard during my Budapest days and what I was hearing now. One I associated with the past, the other with the future. It was not until some years later that I was to hear Tikhonov, Enesco, Huberman, and Casals—greats of all string players, as Kreisler called him; and Heifetz, of course, had not yet been revealed to the world.

In this instinctively drawing a dividing line, I was making a no more arbitrary distinction than grows up when they refer to styles of art in terms of centuries without taking into account the finer shades caused by overlappings. But even as I see it now my instinct in roughly grouping my listening experiences into two camps was justified. I remember rehearsing Willy Burnester in Berlin in 1906. In the previous Budapest years I had, along with the rest of the city, applauded him with childish enthusiasm. My still vivid disappointment at his Berlin performance, the let-down I felt, clearly showed me that I had passed a turning point in my aesthetic awareness when I abandoned myself wholeheartedly to the impact of Ysaÿe, Kreisler, and Elman.

I know now, with critical hindsight, how different they were; their nationalities (Belgian, Austrian, Russian), their roots in three distinct schools, their ages alone, were enough to make them so. But together they formed in my mind an entity—the opening of a door.

A New Quality in Violin Playing

The fact that players of the first decade of our century, like Marteau, Juan Marenco, and Heifetz, César Thomson, Arturo Serrato, and no doubt others, could not take roots in the United States, could not be said following that would have enabled them to resume—after World War I—where they had left off, bears out, I think, my observation that a new ideal of beauty in violin-playing was being formulated around toward this new trend had little chance of maintaining their hold.

In the spring of 1945 Ferruccio Bonavia, the London Violin who background (he was a pupil of Joachim) gives his words added weight, referred to this cycle he pointed out as the apparent novelty of the style of a young player that "vindicated theories to which all the great players of the last generation—Joachim, Sarasate, Ysaÿe—would have subscribed." He called his sensational success to a (Continued on page 50)

To Develop Finger Strength

I have been very interested in your suggestion for practicing trill exercises; I mean the idea of lifting each finger alternately instead of holding the lower one down. It has worked wonders with my trill, and with my pupils, too. . . . But it had occurred to me that this method might be improved a little . . . by holding down the finger behind the trilling finger . . . holding down the second finger while the third and fourth are trilling. What do you think of that? Auer would you practice trilling other exercises in this way, or should it be confined to trill exercises only.

—Miss C. W., Massachusetts.

Many thanks for your friendly and complimentary letter, of which I can quote only a small part. I hardly need to say that it is very gratifying to have from people who have found my suggestions helpful in their own work.

Your idea regarding the trill exercises is sound and constructive. Holding a lower finger on the string while trilling with the two fingers next above it is an excellent way to develop the strength and independence of the fingers. But it is much more trilling. This is the reason I have never mentioned it in these columns. I hesitate to recommend an exercise that is very taxing on the hand, lest some enthusiastic student overdo this practice of it and develop a strained muscle. Some things can be suggested in the studio that it would be unwise to recommend in print.

Actually, lifting each finger in a trill study is quite trilling for a player who has never done it—unless, of course, he has already a "strong and supple hand"—and I never let a student complicate things by holding down an extra finger until the independence of his fingers has been pretty well developed. However, as his hand gains strength and flexibility, your idea can be increasingly valuable to him.

This modern method of developing finger-strength need not be confined to trills. It can be specifically for the trill. Almost any "finger-exercise" study can and should be practiced in this way. For example, the thirteenth and nineteenth of Massé—of which more next month—the thirteenth of Kayser, and the ninth of Kreutzer all lend themselves admirably to it. But keep this point always in mind: the raising of the finger is every bit as important as the dropping of it, and demands as much attention.

The Whole Bow Martelé

I have been reading your Violinist's Forum letter recently, and I have referred to the Whole Bow Martelé several times as being a very good exercise for the bow and that you always referred your pupils to the copies of *The Etude* that were published in November, 1943, and January, 1944. I did not read *The Etude* at that time and I have not been able to see those copies, so I don't quite know how this bowing should be practiced or what I should look out for. . . . Would it be possible for you to describe it in more detail? The exercise is wrong with my bowing and I hope someone will help me.

The concert in D major by Mozart at present.

Your letter came at a psychological moment for I had been thinking for some time about how I had written it a long time about the Whole Bow Martelé and how it should be practiced. So important an exercise deserves more thoughtful treatment.

The great value of the Whole Bow Martelé lies in the fact that it makes use of all six of the Basic Motions of bowing (see *The Etude* for November 1946): it develops flexibility, agility, and, most important, coordination. It should be practiced by all one's bowing exercises.

The Violinist's Forum

Conducted by

Harold Berkley

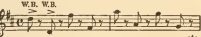
Prominent Teacher

and Conductor



No question will be answered in THE ETUDE unless accompanied by the name, address, and address of the inquirer. Only initials or pseudonyms given, will be published.

It is best practiced on a study in which the bow must skip a string after almost every note, such as the eleventh of Massé, in G major, or the seventh of Kreutzer, in D major. Let us use the latter as an example.



Your goal should be to take the whole length of the bow rapidly, with a strong accent on each note. Try to do this, and see what happens. If there is any lack of acceleration in your hand or arm, the bow will not travel in a straight line. In fact, it may even slip around on the string in a very disconcerting fashion. Should anything of this sort happen, it is a sign that you must temporarily modify your ambition. You must be content for a while to take only the first four or five inches of the bow rapidly, slowing up the remainder of the stroke so that you may observe what your hand and arm are doing.

Before the first note of this Kreutzer study is played, the bow must grip the string firmly at the point by means of the Rotary Motion of the forearm; that is, your forearm should roll towards you while the elbow stays so that the first finger presses down on the bow stick. The initial accent is produced by relaxing this pressure at the exact moment the bow leaps forward to the frog. The feeling in this should be as if the bow were picking up the string.

As you pass the middle of the bow your elbow should begin to rise, so that at the end of the stroke it is at the same level as the frog. The crossing to the lower string is made by flexing the fingers (particularly the fourth) and rolling the forearm slightly towards you. There should be no need to raise the elbow further.

Before taking the Down bow, you should pause in order to prepare for the accent, and also to see that your arm is in the correct position for the stroke. Your forearm, wrist, and hand should be in a straight line, approximately parallel to the floor. With the arm in this position, the grip of the bow on the string should again be felt before the stroke is made; then the bow is drawn rapidly for a few inches, and again slowed up so that the straight line of the arm may be maintained. Try to feel that the first half of the Down bow is made from the shoulder joint, the stroke being prolonged from the elbow until the middle of the bow is passed. And remember that the fingers should remain bent until you are ready to change to the Up bow. At the end of the Down stroke the whole arm drops, from the shoulder, to the higher string.

As each stroke is completed, the bow should be resting lightly on the string. Many players, when they first practice this exercise, have a tendency to "grab" the string at the end of the stroke. This is caused by a stiffening of the arm, and the tendency can be eliminated when it is realized that at each end of the bow the arm must be completely relaxed. Keep very clear in your mind the fact that pressure is applied only before the bow reaches the end of the stroke. As the bow is released so soon there will be no accent, and if too late there will be a scratch. This call for perfect timing and is not acquired without very attentive practice.

Don't be in a hurry to increase the tempo at which you are playing the study. Make a decided pause after each stroke so that your arm is poised and ready for the next. Even when the bowing can be played with ease, the notes should be spaced at least one second apart.

As you gain control, take always more of the bow rapidly, giving more and more bite to the accent. Finally, you will be able to play the entire stroke in one quick motion, and the accent will have a fiery, electrifying vitality.

Violinists should bear in mind one important thought regarding accents: that they are compounded of two ingredients—the pressure of the bow, and the speed with which it moves. The faster the bow moves, the greater the pressure that can be used in the stroke. Conversely, more pressure calls for a more rapid stroke if a scratch is to be avoided. After you have thoroughly practiced this exercise, and have acquired a good control of this bowing,

work on the thirtieth study of Florio in the same way. This is the best study I know for the Whole Bow Martelé; the many high notes require a much greater sensitivity of touch than is needed in the lower positions.

If you will practice this bowing daily for a month or two, I feel certain that you will notice a pronounced improvement in your entire right-arm technique. But don't stop practicing it when you feel that things are going better. Spend a few minutes with it every day—there is no finer exercise for the bow arm.

Concerning Ševčík Exercises

I am a violinist, sixteen years old, and I wonder if I could ask you to help me. . . . My teacher has gone away for about six months and I won't get any lessons in at least that time. . . . I am writing to you because I am in Part III of Ševčík's School of Violin Technique, Op. 1, and I look to learn it while he was gone, but should I try? Will you tell me how to go about learning this book?

—Miss H. M. K., Wisconsin.

This is one of the most valuable books Ševčík wrote, and it is written in a very direct way for your technique if you practice the exercises carefully. But put out of your mind all thought that they must be played fast. That is not the idea of the book. The speed at which you should practice each exercise is the speed at which you can play it accurately. No matter whether it is written fast or slow, thirty-seconds, it must be practiced slowly. If you play one of the exercises four times out of tune and four times in tune, you should practice it very slowly the next time. If you will play the fifth time, you will play it in tune the first four times you go over it, you can be fairly sure that all will be well the fifth time. Try to have the intonation exact the very first time.

This kind of technique-building is mechanical, and is uninspiring at best, so don't spend too much time on the book—forty-five minutes daily would be quite enough if you practice it every day. However, try to make every moment you spend with it constructive and valuable. When you are working on the shorter time, you should take three to five exercises from each of three different sections and practice them for a week. Then, the next week, take the last four more in the book, and so on. When you have finished the sections you started with. Then take three more sections and work through them in the same way.

It is more or less a matter of personal choice what sections should be grouped together, but I suggest the following plan: Numbers 3, 5, and 9; 4, 6, and 8; 10, 11, and 12; 13, 14, and 15; 16 and 20 you can ignore. The fingerings given are old-fashioned and impractical—you would do better to practice your fingerings in a more modern way, such as the Ševčík Scale Studies.

I can't recommend the fingerings given for the diminished and dominant seventh arpeggios (the arpeggios in sixteenth notes) in exercises 7, 11, and 15. The first four highest notes are better taken with the first, second, third, and fourth fingers. If you look up the Violinist's Forum page for the study of the Diminished Seventh Arpeggio I use for these arpeggios, it would be a good experience for you to work out this principle of fingering and apply it to all the chords of the seventh in this section.

* Music and the Line of Most Resistance, Princeton University Press, 1942, p. 73.

Polyrhythms

Q. Will you kindly tell me what books I may obtain on how to solve problems in polyrhythm? I have "Playing the Piano for Pleasure" by Charles Cooke in which Appendix B explains to some extent Katherine Ruth Heyman's method, but it didn't seem quite clear enough, except on two or three examples. I would like a book or correspondence course that will explain this problem in detail with clear, step-by-step accuracy. I shall be very grateful for any information you can give me on this subject.—Mrs. R. E.

A. First I would recommend "Rhythm in Music" by George Wedge. The last three pages of this book give a simple but very clear explanation of two against three and three against four. Next study "Rhythmic Problems" by Germer. This volume contains not only a precise explanation of many polyrhythmic problems, but also many exercises for perfecting your performance of them. If you feel in need of any more material, try "Master School of Modern Piano Playing and Virtuosity" by Alberto Jonas. Book procured through the publisher of THE ETUDE, pages 216 to 226. These books may be Eruve.

When Should a Boy Begin Vocal Lessons?

Q. I will be fourteen in October, and will be a freshman in high school. My voice has not changed yet and I sing first piano in a choir. I can vocalize to the E-flat above high C and can sing high C easily. I have talked with a voice teacher from a nearby college and she says I ought to wait until my voice changes to start lessons. But another voice teacher told me that if I wanted a teacher I should start lessons now. Will you tell me what to do?—R. H.

A. My advice is that you postpone singing lessons until your voice is entirely "changed" and settled. The natural change that takes place in a boy's voice during adolescence is likely to begin at any time now, although it sometimes does not take place until the age of fifteen or sixteen. When the change comes you will find that you cannot sing as high as you do now, and your voice may get a little husky. Lower tones will begin to appear, and the low tones that you can now sing will grow fuller. When these changes begin it is a good thing to sing alto for awhile, and a little later, alto-tenor. Sing lightly, however, and do not force your voice even if you are urged to sing more loudly. Your vocal cords are growing longer, your larynx is enlarging (watch your Adam's apple grow!), all the parts are increasing in size, but they are like "green wood" in the spring—they have a little strength and are easily harmed; so now you must give them time to ripen, to mature, before putting your voice to hard use. This takes several years, and although there is no objection to singing during the period of change, yet the singing ought to be light, never forced, lest you harm your voice permanently.

By this time you are probably impatient with me and are muttering "But doesn't the man understand that I want to be a singer?" Then why does he tell me to postpone lessons for several years?" To which I reply with a chuckle, "Yes, my boy, I understand; but a singer must also be a musician, and there is no reason why you should not work at becoming a mu-

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

time with all your activities, including the organization of the music club. I suggest that you follow the suggestion that I made to the young man to whom you refer in your second question, and I hope that you may also have time to play tennis, go on swimming, and perhaps play a bit of baseball—using a soft ball of course for the sake of your fingers.

As to running the music club, I think the experience would be good for you and it would also be a fine musical and social experience for the entire group. Such a club must of course have a leader who will see to it that a room is provided and that each meeting is carefully prepared for. You are pretty young for such a job and you will have to be especially careful not to assume a bossy or know-it-all attitude. But if you consider that you are just one of the crowd who has happened to be chosen as leader because he has had more music than the others who will probably be accepted more readily than an older person would be.

Why not adopt a three-fold program for each meeting, the first part to consist of the singing of one or two part songs under a student conductor chosen by the group—perhaps a different one each time; the second to be the performance by one or more of the members of some musical composition that he is studying; the performance to be followed by a frank discussion of both the music and the performance; the third part to be a discussion of a chapter in some standard, or at least read, by all the members. This book might be some history of music—Theodore Finney's, for example; or it might be one of the many volumes on the appreciation of music now available; or possibly the four volumes of "Studies in Music Understanding" published some years ago by Oliver Ditson Music Clubs. The first volume in this series, by the way, is my own "Fundamentals of Music."

The main thing is to limit the group to people who really love music and who are trying to understand it better and are therefore willing to put in some time in study.

I am sorry that I cannot give you the address of the young man.

Q. 1. Why should two notes, one a quarter and the other a half be printed side by side on the same pitch and for the same hand?

2. What is the explanation of ditto marks in the left-hand staff directly below the right hand?

3. Will you please recommend a book on how to form chords to transpose, and how to explain to pupils what is tonic, and so forth.—E. A. W.

A. 1. This notation is used to show that two melodies or voices meet at this point, and that one melody should sound for the duration of a quarter-note only, and the other for the duration of a half-note.

2. These ditto marks do not mean that the left hand is to play the same notes as the right hand directly above it, but rather that the left hand is to repeat the figure (or entire measure) that it has just played.

3. For chord structure I would recommend either "First Theory Book" by Angela Diller (for grade-school children); or "Harmony for Ear, Eye, and Keyboard" by A. E. Heacock (for students in high school or college). For transposition, try "Keyboard Harmony and Transposition" ("Preliminary Studies" and Volumes One and Two) by Anna H. Hamilton. All of these books may be obtained through the publishers of THE ETUDE.

If you know little or nothing about harmony yourself, you will find it very difficult, not to say dangerous, to try to teach this sort of thing to your students. Before trying to pass it on to others, I would advise you either to study harmony with a fine theory teacher as you can find, or else to take a normal course at some college or conservatory.

Many Questions

Q. 1. Please answer these questions concerning Chopin's Polonaise in A-flat, Op. 32:

a. At what tempo should it be played? b. Should the middle section be played more slowly, and if so, at what tempo? c. In the cadenza (near the end of the edition), should the D-sharp, F-sharp, D-sharp chord be played twice? Notice similar cases in the piece.

2. On the last page of the Chopin Scherzo, Op. 31 (Church Edition), near the bass marked "Stretto e cresc. 1. notice that the lower G is marked "higher the higher G is flatted. Is that correct?

3. What grades are the following: (1) Rhapsody in Blue by Gershwin; (2) Clair de Lune by Debussy; (3) To a Wild Rose by MacDowell; (4) Capriccio, Op. 4 by Debussy; (5) Dna. ch. Debussy by Debussy.—R. A. D.

A. 1. A. You realize, of course, that the choice of tempo often varies with the taste and technical capacity of various performers. The music I can suggest, therefore, is make a general suggestion to you. I believe that for this composition you will find that "♩ = 72 is a satisfactory tempo."

b. This section may be played more slowly if you prefer. However, it is often played at the same tempo as the rest of the piece, or even a shade faster.

c. I do not have at hand the Prestige edition of this composition, but I believe I know the place you mean. The chord should be played twice, exactly as written. Observe, however, that the middle note of the chord is F-double sharp, not F-sharp.

2. Your copy is correct.

3. The approximate grades are as follows: (1), grade 6; (2), grade 4; (3), grade 2; (4), grade 5; (5), grade 4 & 5.

Important Announcement

DR. CUY MAIER, eminent pianist and teacher, after eleven years of brilliant, able and loyal service as editor of the Teacher's Round Table page in THE ETUDE, now finds that the pressure of other professional matters makes it impossible for him to continue in this arduous work. THE ETUDE, however, takes pleasure in announcing that Dr. Maier will retain his association with our magazine in a new and distinctive feature page beginning in the January 1947 issue.

Dr. Maier's cordial spirit of cooperation and his friendly inspiration have been among the most valued aids in THE ETUDE in the experience of your Editor. As a virtuoso, a thinker, a teacher of virtuosity, and as a lecturer, Dr. Maier repeatedly has gone far out of his way to extol the ideals and the practical accomplishments of THE ETUDE, and we cannot praise his splendid attitude too enthusiastically. Our readers we know join with us in congratulating Dr. Maier upon his notable achievements. They may now look eagerly forward to his new department in the coming January issue.

THE ETUDE has the pleasure of announcing that the Teacher's Round Table will now be conducted by the distinguished French-American virtuoso pianist, conductor, lecturer, author and teacher

Maurice Dumesnil

who has been known as a welcome and brilliant contributor to THE ETUDE for many years. Mr. Dumesnil was born in Normandy, France, and educated at the Paris Conservatory, where he studied with Maître Isidor Philipp and other noted teachers. He was graduated with the Grand Prize (Grand Prix) and started immediately upon his career, touring France, Holland, Belgium, England, Germany, Spain, Portugal and all of the South American republics and Mexico. His last tour as pianist and conductor took place in 1940. He has appeared as soloist with the Colonne and the Lamoureux Orchestras of Paris as well as the great symphony orchestras, the Berlin Philharmonic, the Cologne (Gurzenich) Orchestra, the Frankfurt Museum Orchestra, the Concertgebouw, the Madrid Philharmonic and the Zurich Tonhalle Orchestra.

In 1926 he brought Chopin's historic piano to the United States for a six month's transcontinental tour, sponsored by the Government of France. Since then he has come many times to our country for concerts, lectures and Master Classes, until he made the United States his permanent home, becoming an American citizen.

His large number of Master Classes in the United States has brought him directly and in-

The Teacher's Round Table, upon which our readers have depended for over half a century, was written originally by Mr. Theodore Presser himself. Mr. Presser was both a genius and a master in this field. His answers were clear, sound, direct, adequate, but never verbose. Occasionally the late famous teacher and critic, James G. Hunker, when Editor of THE ETUDE, wrote the Teacher's Round Table. For many years, the sensible and practical Dr. Newton J. Corey of Detroit was Editor of The Teacher's Round Table. He was followed by the wise and lovable Clarence G. Hamilton of Wellesley College. On various occasions during the interims, the department was written by the present Editor of THE ETUDE. Its objective always has been to provide in the most interesting, authoritative and clear manner, advice and suggestions upon the latest ideas and methods in piano study. In this way it has had a formative and inspirational effect upon piano study in America which has been widely recognized and praised in this and other countries.

directly in contact with hundreds of American teachers and thus he has become intimately acquainted with the problems and needs and materials of American elementary instruction and the musical, educational development peculiar to our country.

At the present time he is artist teacher at Michigan State College. Mr. Dumesnil is a fluent linguist, speaking French, German, Spanish and English. He has written two notable books in English including "Claude Debussy—Master of Dreams" in which his English style has been praised by no less a person than the French Phelips of Yale. All of Mr. Dumesnil's articles for THE ETUDE have been written originally in English. His Debussy book is also published in Spanish and has a large sale in Spanish speaking countries. Mr. Dumesnil has known intimately many of the great composers, pianists and conductors of the world. For eleven years he was closely associated with Claude Debussy, all of whose compositions Mr. Dumesnil plays from memory. He has conducted many of the world's famous orchestras, including the famous orchestra of the Société des Concerts du Conservatoire at the Trocadero in Paris. On his last tour he appeared as piano soloist and conductor with the National Orchestra of Peru in Lima, the Municipal Orchestra in Santiago, Chile, the Colon Orchestra in Buenos Aires, and the SODRE Orchestra in Montevideo, Uruguay.

The well known American composer, Dr. Evangeline Lehman, many of whose articles and compositions have appeared in THE ETUDE, is Mrs. Maurice Dumesnil.

Editor of THE ETUDE

The Piano Student's Problem of Memorizing



Rockstone studios, Inc.

DR. EDWIN HUGHES

by Edwin Hughes

A PUPIL of mine told me that she had once asked a former teacher, "How do you memorize?" He answered, "Oh! I memorize very easily." Such a reply would hardly have given that teacher a very high rating in the psychology of education, and it certainly was of scant assistance to the student in solving the problem. At the other extreme, lengthy and learned discussions on the psychology of memory also offer little practical help in the matter of musical memorizing, any more than lectures in the anatomy of the muscles, given by a college coach, would teach his track team how to run faster. I propose, therefore, to offer a few practical suggestions on the subject, a few ideas that may be of use to the teacher as he sits by his pupils during the daily schedule of lessons.

The possession of a good memory is not necessarily a sign of intellectual superiority in other directions. Cases have been recorded of imbeciles who could repeat page after page of books they had heard read, even in a foreign language. Blind Tom certainly possessed a remarkable musical memory, yet he could hardly be held up as an intellectual paragon in other ways. As a whole, however, a good memory is more likely to be associated with first class talent than with mediocrity, and it is, for the pianist who plays in public, one of the requisites for superior accomplishment, as in other lines of mental endeavor.

Art children are likely to memorize quickly, but to forget just as rapidly, and this is sometimes the case with older students who commit music to memory easily. In general, impressions that are intense, interesting, or often repeated are better remembered than others. This applies to all kinds of memorizing, and most certainly to the memorizing of music. The span of memory usually increases with the age of the child, just as does his span of attentiveness.

Hearing, seeing, and speaking, all aid the child at

the same time in learning his letters or words, and so we can conclude that hearing, seeing, and playing at the same time similarly assist in memorizing music. The hearing part, and even the seeing part, may afterwards be transferred to the mental ear.

Memory ability is to a great extent inborn. It is difficult to actually improve this birthright, although many students do not use to the full the memory ability they possess, and can be taught to employ it more effectively. With proper training and persistence much can be accomplished in most cases.

The First Step

As practical suggestions in the memorizing of piano music I offer the following:

In memorizing a new composition the first step should be to play the work through slowly, in order to find out how it sounds and to become acquainted with its general form and structure. Start to memorize it immediately, even though at first you may be able to retain only a few salient points. Remember that first impressions are always lasting ones, whether it be new person you are meeting or a new musical composition. Play slowly for some time, with no attempt to master all the technical difficulties at once, or to achieve the final tempo of the piece. Play understandingly—and listen! Do not memorize by playing wrong notes and then correcting them. Let the impressions on the brain be only of right notes, always, no matter how slowly you play them.

Take the piece measure by measure, or phrase by phrase, if the phrases are short ones. Play the hands separately at first, noting and analyzing everything, letting the keyboard-images, the feeling for the finger-groups, and above all, the sound, impress themselves on your mind. Put the music over on the top of the piano, back of the rack. The extra effort of having

to get up each time to look will make you concentrate more intensely on your task.

After you are able to play the first measure hands together, close your eyes and see if you can visualize it, saying over the notes to yourself without touching the keys. You will afterwards be able to visualize whole pieces, even away from the piano, if you practice this method assiduously. Go through the same process with the second measure or short phrase. Then add it to the first, and play both consecutively. You remember how, as a child, you learned "The House that Jack Built." Well, it is the same process. Learn a small portion; add another to it; establish continuity between the two.

When you begin the next day you may find that the first day's work needs some refreshing. Do not be discouraged; begin all over again, if necessary. The new grooves in your mind will soon be there to stay, and you will probably be astonished to find how quickly you have conquered an entire page. Along with the notes, memorize simultaneously the phrasing, dynamics, pedaling, fingering, and so forth, for all these things must be learned and stored in the mind, as well as the mere notes.

Try to get in the habit of taking in mentally groups of notes or short phrases all at once. William James said that the present time is not like a knife-edge but more like a saddle-back. It lasts perhaps from five to ten seconds with most of us. What has happened during such a period is simultaneously in our consciousness. Otherwise in conversation, or in reading, we could not take in a sentence as a whole; and likewise we could not take in a phrase or period in music.

Remember that the best memorizers are ear-memorizers, those who hear what is coming before their fingers play the notes, those in whose mind's ear the music unrolls, just as it does on a player-piano roll, and who can get these mental musical images down to the fingers in proper time and order. If you only have even a rudimentary gift for ear-memory, cultivate it constantly. It will improve with practice and use. Hear what you play before you play it, and train your fingers to go where the inner sound directs them.

Ear-Memorizing

Gifted ear-memorizers usually retain what they have learned longer than others, and are often able to play perfectly from memory pieces which they have not touched for years. Like persons with so-called photographic memories, these gifted ear-memorizers do not usually have the slightest idea of how their gift functions, and are therefore completely unable to explain it or to pass it on to others. (Continued on Page 585)

AUTUMN MOODS

The reiteration of a simple five-note rhythmic motif, over and over again, has been responsible for the success of many a composition. Put words such as "I love you dearly" to this motif (as it first appears in the third measure), and the student will catch the vocal lilt of this theme. Grade 4.

Andante con moto ♩=60-72

GRANT CONNELL

The musical score for "Autumn Moods" is presented in two systems. The first system is marked "Andante con moto" with a tempo of 60-72 beats per minute. It features a simple five-note rhythmic motif that is repeated throughout. The second system is marked "Più mosso" and includes a section labeled "Bring out the melody with thumb". The score is written for piano and includes various musical notations such as notes, rests, and dynamics.

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Tempo I

Handwritten musical score for a piece marked 'Tempo I'. The score is written on two staves, Treble and Bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with a forte 'f' dynamic. The notation includes various musical symbols such as beams, slurs, and accidentals.

The musical score for 'The Swan' is written for piano and voice. The piano part is in 3/4 time and features a series of chords and arpeggios. The vocal line is in 3/4 time and features a series of notes and rests. The score includes dynamic markings such as 'mf', 'cresc.', and 'poco rit.'.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, in 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The music is written in a simple, clear hand. The lyrics "The Rose Tree" are written below the treble staff. The score includes a key signature change from one sharp to one flat (B-flat) in the final measure. The piece ends with a double bar line and a repeat sign.

The late Bert R. Anthony wrote an endless number of themes which have charmed many children. Play this piece *misterioso*, with exaggerated attention to strict tempo, the accents, the staccato marks, the sixteenth rests, and the phrasing in the left hand. Grade 3.

BERT R. ANTHONY, Op. 275, No. 2

*In a weird and
mysterious manner.*

Slow (♩ = 108)

p *mf* *f* *p* *mf* *p*

mysterious manner

Musical score for "The Merry Widow" (Act II), featuring a piano (p) and a violin (v). The score is in 3/4 time and consists of two systems. The first system includes a piano introduction (p) and a violin introduction (v). The second system includes a piano introduction (p) and a violin introduction (v). The score is written for a piano and a violin.

[illegible]

CODA

slower

very slow

p *f* *pp* *pp*

CODA

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PROMISE OF THE DAWN

The harmonization, with its seventh, ninth, and altered thirteenth chords, adds a distinctive flavor to this composition. Be sure to play the right and the left hand exactly together; that is, do not anticipate the right hand by playing the left hand a fraction in advance. Grade 3-4.

ROBERT SYD DUNCAN

Brightly (♩=54)

§ Rather slowly and gracefully (♩=100)

a tempo

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THE STUDE

Brighter (♩=54)

OCTOBER 1916

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MINUET No. 6, in D MAJOR

The lure of Mozart and his perfectly balanced phrases is evidenced in this fascinating minuet, which should be played over and over until it flows flawlessly. Grade 4.

WOLFGANG AMADEUS MOZART

M.M. ♩ = 116

dolce

f *p* *f* *p* *f* *p*

marcando l.h. *dolce*

WING FOO

The distinctive originality of Cecil Burleigh's compositions accounts for their lasting appeal. In *Wing Foo* with a relatively few simple notes he creates an extremely picturesque impression of Chinatown. Grade 3.

Rather sprightly M.M. ♩ = 138

CECIL BURLEIGH, Op. 1, No. 1

p *dim.* *As at first* *slightly ret.* *Fine* *mf* *D.C.*

EMPEROR WALTZ

(EXCERPT)

During the last century the nobility of all Europe danced to this dignified waltz, written by the great Johann Strauss for his festive emperor, Franz Josef, whose life was to end in such tragedy in his seventy-sixth year during the First World War. Grade 3.

JOHANN STRAUSS, Op. 437
Arr. by Stanford King

Tempo di Valse (♩ = 56)

mf ben legato ed espress.

pp sempre legato

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THE ETUDE

p legg.

* From here go back to the sign (§) and play to *Fine*; then go to A.

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DRIFTWOOD

WALTER E. MILES

Tranquilly (♩ = 96)

p *legato*

mf *rit.*

a tempo

rit. *simplific* *p. Fine*

Brightly *mf* *a tempo*

f *ten.*

accel. *D.C.**

TRIO Sweetly

p *marcato* *mf playfully* *a tempo*

p *mf* *rit.* *L.h. f. larg.*

L.h. *rit.* *a tempo* *rit.* *rall.* *D.C. al Fine*

Sw. Flutes 8' & 4' only
Sw. *p*

Add to Sw.

Sw. *mf*
Sw. *As*

Gt. *ff* coupled to Sw.
Gt. *As*

mf Gt. Gamba & Melodia
Gt. *p*

Ped. *sf*

Add Gt. to Ped.

dim. *rit.*

Sw. Strings 8' & 4' only
Sw. *As* *a tempo*

Add Flute 8' to Sw.

Gt. Gamba & Flutes 8' & 4'
Gt. *p*

Sw. *mf* Add Oboe
Sw. *As*

Gt. *f* (uncoupled)
Gt. *p*

Gt. *ff* coup. to Sw.
Gt. *As*

ff Gt. Ped.

MENUET FROM "ORPHEUS"

CHRISTOPH WILLIBALD VON GLUCK
Arranged by Karl Rissland

Andantino

VIOLIN

p *espress.* *mf* *(A)*

PIANO

p *mf*

mf *p*

Sul E *mf* *espress.* *f* *mf* *p* *espress.*

mf *cresc.* *p*

(A) *mf* *rit.* *mf* *rit.*

JOLLY DARKIES

SECONDO

KARL BECHTER

Allegretto (♩ = 108)

(To Coda)

p

rit.

p a tempo

p

Banjo

mf

p

mf

p

mf

p

D.C. al Fine

Coda

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JOLLY DARKIES

PRIMO

KARL BECHTER

Allegretto (♩=108)

Allegretto (♩=108)

(To Coda) ⊕

p

rit. *p a tempo*

Banjo

mf *p* *mf* *p* *mf*

p *mf* *p*

D.C. al fine ⊕

Coda

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AUTUMN DAYS

SIDNEY FORREST

Allegretto (♩ = 120)

mf Gold - en sun - shine fills the air; Au - tumn days are here; Shocks of corn and pump - kins round Warn us win - ters near. *Fine* *p* Col - ored leaves come drift - ing down, Gold - en leaves and red, Whirl - ing in the gen - tle breeze, Fall - ing on my head. *D.C.*

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AT AN INDIAN CAMP

J. J. THOMAS

Grade 1½.

Allegro moderato (♩ = 96)

mf Gold - en sun - shine fills the air; Au - tumn days are here; Shocks of corn and pump - kins round Warn us win - ters near. *Fine* *p* Col - ored leaves come drift - ing down, Gold - en leaves and red, Whirl - ing in the gen - tle breeze, Fall - ing on my head. *D.C.*

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THE KNUDE

SPOOKY TIME

ROXANA PARIDON

Grade 2½.

In March Time (♩ = 88)

Crescendo, as the midnight hour approaches

pp *p* *f* *diminish* *little by little* *pp* *p* *To Coda* *f* *diminish little by little* *The old clock starts ticking* *mf* *The bass melody expressive* *A knock is heard at the attic door* *mp* *Strange steps* *More knocks* *More steps* *D.C. al* *diminish* *retard* *Stealthily and* *with great caution - scampering away* *mf* *p* *mp* *p* *pp* *Disappearing* *pp*

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IN A SOUTHERN CABIN

ELLA KETTERER

Grade 2. Allegro (♩ = 200)

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THE ATUDES

The Teacher's Round Table

(Continued from Page 552)

and practicing simultaneously. . . . And is he having fun!

Miss Fouts mentions California. May I fervently plead with musicians and teachers not to go to live in the "Sunshine State at this time? To prove that there is not even a cave in California for anyone to crawl into just now, I quote here a home-for-sale advertisement from today's newspaper: "For sale, house suitable for living quarters for couple, six and one-half by eight feet, constructed with best of materials; must be moved. To the size of the sumptuous shack or the couple? Where would you put the piano? And where could you move the "house" after you bought it? The price I am sure would stagger you. So there's the situation in a drygoods box! No houses, no pianos, no nuthin' in California for prospective residents. Won't you please stay away for a little longer? Our state is sometimes called by vulgar wise-crackers "The Land of the Screwball. . . ." There is plenty of justification for this quip, I must admit! Here's an example again, this one from today's newspaper:

"From Concert to Corn"

That's the title of a solo program presented last night in our town. The local "critic" reports that the performer presented "Tales of Troubadour Wanderings with song and piano, guitar, and accordion accompaniment." He adds further that: "This artist has mastered the Hammond organ, Solo Vox, Novachord,

and Celeste as well as the piano, guitar, accordion, and voice. Able to sing in seven languages, she is now doing eighteen broadcasts a week.

"She sang and played *Ouvre Tes Yeux Blues, Kitten on the Keys, Clavelines, Real Street Bounce, Cactus Polka, Play Fiddle Play, Amor, Amor, One Kiss, Tabu, and Pictures from Life's Other Side*, which was on the zither."

Now there's a program to tax anyone's talents. . . . Makes us Round Tablers ashamed of ourselves—or does it? Quick, back to our piano practice! We have such a heck of a time learning to play even one instrument tolerably well—poor, hard worked critics that we are.

The Pianist's Ideal

Many teachers have asked for a copy of a paragraph on pianistic and musical aims which I read to my summer classes. Here it is: "What is our highest ideal in piano playing? . . . To aspire toward such physical and intellectual control of our medium that we shall be able to re-create the masterpieces of the great composers and the lesser works of these and other creators, so that each composition shall become alive in the image of its composer, that every piece shall bear the stamp of style and authority as well as breathe the beauty of craftsmanship and emotional content designed for it by its creator. . . . No performing musician can aspire higher than this. Goodbye for now. . . . I'm sure we'll see each other soon again in the columns of our old, faithful friend, *THE BRUCE*."

The Piano Student's Problem of Memorizing

(Continued from Page 564)

The average piano student, if not possessed naturally of a good ear, usually memorizes by the look of the patterns of notes on the keyboard, coupled with kinesthetic, or muscular feeling for the next chord or bunch of notes. Some supplement this form of visual memory with a memory of how the notes look on the printed page, although these printed note memorizers are rare.

Knowledge of musical form, of the patterns of musical composition, is always a valuable asset, but it cannot take the place of the actual remembering of the notes to be played. Just so, the knowledge of harmonic structure and progression is an aid, but it can never tell us which notes of a chord the composer has selected for a certain passage, nor their exact sequence, nor the octave in which they are located. However, writing out the chord progressions under the notes is usually helpful.

Finger memory, that functioning of reflex action which, after many, many repetitions, guides our fingers to the right keys, cannot be left out of the picture. In fast passage playing it is probably impossible for any mind, no matter how gifted and agile, to follow and direct the playing of every note. The general form of the figures, and the hand positions in such playing may be under mental control, but the actual impulses which direct the fingers in rapid performance

come from nerve centers nearer to the fingers than the brain. It is this function of the nerves which enables us, when completely uninhibited, to play parts of pieces, or even whole compositions, without consciously thinking about the performance. But beware of this habit! It may do you a scurvy trick on the concert platform.

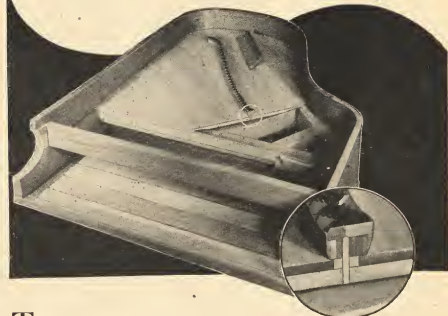
Piano music, then, may be memorized in three ways: by ear, by visual memory, either of the notes on the keyboard or the notes on the printed page, and by finger memory or reflex action. A combination of these three methods of memorizing produces the most successful results. Good memorizers use all of them.

You will never feel quite comfortable in the public performance of contrapuntal music, such as Bach's, until you can play each hand separately and fluently from memory. To cultivate this ability, begin with pieces in two-part counterpoint, such as the *Little Preludes* or the *Two-Voice Inventions* of Bach. You can then proceed to pieces in three, four, or even five voices. You will also feel ten times as sure of a Chopin *Valse*, or of any composition in the romantic style, if you can play the hands separately from memory.

After you can play a piece from memory by yourself, try to imagine that there are other listeners in the room, and say

(Continued on Page 600)

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Can Conducting Be Taught?

(Continued from Page 559)

is a reflection of the artist's musicianship. Just how one whose basic musicianship is inadequate can hope to be a stand. Yet just as we find many school bands and orchestras playing "notes" without making "music" of them, so we find the conductors of these groups "grinding" out the time, the results of which are due to the lack of musicianship. On the other hand, anyone who has heard the superb performances of our outstanding school and civic bands and orchestras will readily agree that the musicianship of the conductor of such groups was largely responsible for the fine results obtained by these groups.

Leadership

Many conductors with adequate musicianship have failed because of their inability to inspire and lead their musicians into fine ensembles. This is perhaps the most intangible element of conducting and is the one which cannot be taught. It is the conductor's personality, his character, that part of his equipment which causes his players to respond to his every action. Even his musicians know not why they react so to his commands—but they do. The barrier between conductor and musician seems to disappear when conductors possessing this quality take to the podium. Fortunate indeed is the person blessed with such a personality, for his success in conducting is assured.

Score Reading

The art of score reading is very complicated and requires years of study and experience. When the violinist or pianist performs a sonata or concerto upon his instrument he can actually reproduce the sounds as designated by the musical score from which he is reading. Such is not so with the conductor; he must depend upon his inner ear to reproduce the tones for him, and even though he might reproduce the contents of the score upon the piano keyboard for his own personal reference, he still must be able to "hear with his eyes" when rehearsing the work with his organization. Unfortunately, the student of conducting cannot have an orchestra, band, or chorus "on tap," so that he may hear or try over a doubtful phrase, or the conductor, and though he might have a piano score available for study purposes, and thus gain an idea of "white," the concept of the music as it will sound in its intended dress has to be purely imaginary. Unlike the painter who can see his creation develop under his hands, or the sculptor who can mold and remold his clay, the conductor has no such tangible evidence of the score before him; on the other hand he must conceive the contents of the score and hear it within himself just as the composer intended it. To acquire such skill, of course, necessitates a knowledge of theory, harmony, ear training, instrumentation, transposition, and much experience. The study of the scores of string quartets, small wind ensembles, quintets, sextets, octets, or small chamber orchestras is an excellent path to follow if one is interested in acquiring practical

experience in score reading. Another valuable means of interesting one's ability to read score is that of using recordings while following the score; this is also an excellent means of studying instrumentation.

Baton Technique

Baton technique is the primary means by which the conductor may relay to his musicians his concept of the score. It is by this means that he expresses the many phases of the score that result in the desired performance. The baton is to the conductor what the painter's brush is to the painter. Baton technique is essential to clearing the way for musical expression. Meaningless circular and unnecessary gestures only tend to confuse the players but the competent conductor will possess a clear, precise, simple baton technique. The virtuous type of conductor is not to be taken as a model, as in most instances he is much more concerned with himself than with the music, and his cheap baton exhibitionisms are to be condemned rather than encouraged. The true artist conductor is constantly seeking to achieve the desired effect with the utmost of simplicity. The study of baton technique is one of the most challenging and fascinating of the conductor's problems and can be mastered by any person possessing the necessary persistence.

Interpretation

The interpreter must possess a style of his own. He must not imitate but rather create. The musicians become his instrument and the musical score his painting; he is capable of interpreting the composer's ideas and thus re-creates the work performed.

It is in this element that the conductor realizes the mastery of his art and proves his complete understanding of the music, the score, and his musicians.

Percussionists Can Play Musically

(Continued from Page 555)



Bass drum technique is dependent upon practice, and in our school organizations the proportion of bass drummers who do any practicing exceeds that of any other band and orchestra is extremely small. Technic used for playing bass drum must be studied and emphasized as a basic minimum for anyone who plays with good technique is a valuable asset to the school music group.

In addition to playing with good tone and fast, clean technique, grade and high school drummers should be trained to ex-

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ercise judgment and play with better taste. Parade drumming is responsible for much of the poor taste evident in percussion sections; this type of work requires power, volume, and an open style of playing; whereas, concert performances demand greater pianissimo, delicate rolls, flams, more flexibility, and better control. Power and volume are necessary, but the percussion department must never overbalance the ensemble.

Taste will be improved by listening carefully to fine professional bands and orchestras. Notice the percussion—listen for the effects it creates. Although not overbearing nor continually prominent, the percussion in these bands and orchestras. Notice the percussion—listen for the effects it creates. Although not overbearing nor continually prominent, the percussion in these bands and orchestras.

Study your own conductor's scores with the drum parts in mind and make them fit into the pattern portrayed by the band or orchestra. When playing band transcriptions of orchestral selections, concert band drummers could learn much regarding this matter of playing with taste if they would compare their band parts with the original parts of the orchestra.

Percussionists—become tone conscious, strive for good technique, and use taste; play musically and listen carefully to your own band or orchestra as you play.

Humor in Music

(Continued from Page 547)

his modernity—and may I say, for all his weirdness?—is another who gives us "repeat" themes. One of the big themes of the last movement of his First Symphony is a skeleton version of Bing Crosby's theme song. I say a skeleton version, because certain in-between notes are missing. The Crosby tune is *When the Love of the Night Meets the Gold of the Day*; the notes that Shostakovich has left out are those for "When the" and the second "the". Hence, I call his Symphony, "Blue meets Gold Day." And it's an exact duplication!

Rachmaninoff's Musical Signature

"For years, I used to wonder whether Rachmaninoff purposely signed his name at the end of his Concerti (and in many other of his works, as well). So one day, I plucked up my courage and asked him, 'What do you mean?' he replied, with complete amazement in his voice. Sign his name? So I played the passages I

had in mind. Always, there are four short chords at the end of his works, which clearly give the rhythm of Rachmaninoff. He seemed a bit startled—but he never did say whether it was a purposeful signature, or merely an accident. Once you know how to look for it, though, it is on his works, as plain as can be. Yes, music can say things; actually say them, I mean. At the end of Debussy's *L'Après-Midi d'un Faune*, just before the last chord, he has a little laugh; in four sharply aimed little notes, they say, 'Ha-ha-ha-ha!' You can't possibly mistake it.

"Again, although Ravel lived too early to experience Frank Sinatra, he most certainly foresaw the Sinatra sound. The *Rhapsodie Espagnole*, for orchestra, starts with four notes that are repeated. Then we hear nothing more about them until the very end of the piece, when suddenly they reappear. And directly they do, the strings are so overjoyed to find them again, that they give a complete swoon. Ooooooh! they cry, rushing down the scale with the exact tones of a breathless swoon! Ravel was very fond of making just such a thing for him in an amusing way. The 'vello part of his String Quartet includes the pure scale of F Bach's 'vello. The 'vello part of his String Quartet includes the pure scale of F Bach's 'vello. The 'vello part of his String Quartet includes the pure scale of F Bach's 'vello.

"I have never failed to 'catch' musical people by playing for them three sprightly, catchy tunes that could easily be popular hits, and asking where they come from. Naturally, I play the tunes out of their context! Well, my friends say, possibly they're jigs, or dance airs—or something light and silly. Then I tell them that one of the 'litty' tunes comes from the Bach Violin Sonata; the second is a skeleton version of Bing Crosby's theme song. I say a skeleton version, because certain in-between notes are missing. The Crosby tune is *When the Love of the Night Meets the Gold of the Day*; the notes that Shostakovich has left out are those for "When the" and the second "the". Hence, I call his Symphony, "Blue meets Gold Day." And it's an exact duplication!

"But the best musical joke of all took the form of a Christmas present made, quite unwittingly, to the National Broadcasting Company, through the good offices of Richard Strauss. In the Christmas broadcast took place on successive days. On the Saturday, Strauss' 'Domestic' Symphony was performed by the American Network. The day after, that same work was played by the New York Philharmonic, over the Columbia System. Now comes the joke! The 'Domestic'

Symphony ends with the so-called sequence—which forms the call signature of the National Broadcasting Company. Modestly enough, NBC was the one network which did not use its own call! I wonder what Mutual was doing? "There's plenty of fun and humor in music, quite apart from the funny songs and airs that are designed to make people laugh. The trick is to find it. In the 'vello part of his String Quartet includes the pure scale of F Bach's 'vello. The 'vello part of his String Quartet includes the pure scale of F Bach's 'vello. The 'vello part of his String Quartet includes the pure scale of F Bach's 'vello.

A Bach Correction

To The Editors:
The item from the World of Music page of The *Erume* of June, 1946, entitled "Luther-Bach Festival," errs when it refers to the "Catechism for Organ." It is a musical version of the Small and Large Catechisms of Luther for organ in the opinion of some Bach commentators. Thus, Tury says in his biography (page 247):
"Bach's purpose in it (The Third Part of the *Catechism* or the 'Catechism' preludes) was, to give the organ a new Catechism by treating the melodies of Luther's familiar hymns on the Commandments, Creed, Prayer, Baptism, Penitence, and Holy Communion, prefacing his exposition of Lutheran dogma with a triple invocation of the Trinity, a characteristic gesture of reverence. Less reverently, he added a Prelude in *crava* pro organo pleno, four Duets in *cembalo*, and, to conclude, the Fugue in *F* flat known as 'St. Anne's.'"
For a further discussion of the "Catechism" preludes of Bach see The *Erume* of July, 1946 (page 18) and the excellent book, "The Chorale Preludes of Bach," by Stainton Dr. B. Taylor (Oxford University Press, 1942-1944), pages 58-72.
—HERBERT D. BIERING

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THE NORTH AMERICAN GUILD OF CARILLONNEURS, comprising more than fifty bell-musicians representing churches and educational institutions in the East and Middle West, held their first post-war congress at Princeton, New Jersey, on August 28, 29, and 30. The program featured concerts on the Class of 1892 Carillon in Cleveland Tower of the Princeton Graduate College as well as visits to various churches in Philadelphia and to the Carillon Tower at Valley Forge.

FLUSHING, LONG ISLAND, The New York City suburb in which the 1939 World's Fair was held, is planning an 800,000 square feet \$50,000,000, super-modern Col. la la Dream Center for business and amusement which will be tops in this form of civic development. There will be sliding sidewalks, parking space for 5,000 cars, three ten-story buildings, underground passages—in all, a kind of expanded Radio City, the center of which will be a huge concert hall and movie theater seating 4,000. The project will be financed by the Metropolitan Life Insurance Co.

ROBIN HOOD DELL in Philadelphia had the most successful season of its seventeen years' history. A closing night audience on August 11 of eleven thousand brought the season's total to over 206,000. The previous high mark was 195,000 in 1943. Perfect weather conditions permitted the entire first half of the season to go on without a single



JAMES MELTON

postponement, and only four concerts were postponed during the second half. Dimitri Mitropoulos, regular conductor of the Minneapolis Symphony Orchestra, is musical director of Robin Hood Dell. James Melton and Eleanor Steber were among the outstanding soloists of the season.

THE SILVER JUBILEE Season of the Cincinnati Summer Opera Association closed on August 10 with a performance of "Madame Butterfly," which drew a record-breaking crowd. The total attendance for the six-week season was 80,506.

THE NATIONAL MUSIC COUNCIL has been designated as one of the fifty associations appointed by the Department of State to membership in the National Commission of Educational, Scientific and Cultural Cooperation, which will

work with the United Nations Educational, Scientific and Cultural Organization, UNESCO.

THE CONCERTGEBOUW ORCHESTRA, of Amsterdam, is to embark on a novel venture. A second symphony orchestra is to be formed in Amsterdam, the new group to confine its activities to Holland, while the original orchestra will go on a wide tour abroad. Edward van Beinum is the conductor of the original Concertgebouw, and Karel Mengelberg is said to be the conductor of the new orchestra.

AN ORGAN INSTITUTE has been formed by the Trustees of the Methuen Memorial Music Hall, at Andover, Massachusetts. Arthur Howes, organist and instructor of music at Phillips Academy, Andover, is director of the new organization, whose primary object will be the "promotion of interest in organ music and the develop-

ment of opportunities for organists." A series of paid-admission recitals will be given on the Methuen organ, which was originally built in Germany, nearly a century ago, for the old Boston Music Hall. It is now being improved according to specifications drawn up by G. Donald Harrison. In consultation with Mr. Howes, Karl Weinrich, and Ernest White.

ELIABELE DAVIS, young American Negro soprano, who in August made a sensational appearance in Verdi's "Aida" at the Metropolitan Opera, followed this success with an equally sensational opera and concert tour of Central and South America. During the week of September 8, she made three appearances in "Aida" in Santiago, Chile, as a highlight of the Chilean government's gala opera season at the Teatro Municipal, the director of which is Renato Salvali.

SARATOGA SPRINGS, New York, was a center of contemporary music during September, when the Saratoga Spa Music Festival presented a series of programs from September 3 to September 15. A string orchestra of twenty-four members of the New York Philharmonic Symphony Orchestra, directed by F. Charles Adler, cooperated in presenting no less than forty-three premieres. A number of the works were written especially for the occasion.

THE FIFTIETH ANNIVERSARY of Brahms' death will have a significant celebration in the City of Baltimore this season. The Baltimore Symphony Orchestra, conducted by Reginald Stewart, will join forces with the Peabody Con-

servatory of Music and a long list of soloists in presenting the complete work of the master.

THE NATIONAL FEDERATION of Music Clubs has announced that its Biennial Young Artists Auditions, to be held in March and April, 1947, are open to "over-age" service men who were able to meet all requirements at the time of prior auditions, and also to "musicians discharged from military service who passed the age limit while they were wearing the uniform."

THE CHAUTAUQU SYMPHONY ORCHESTRA, Franco Autoli, conductor, presented first performances of five works during the season which closed August 15. These were *Elegy* by Tibor Serly; "Apalachian Sketches" by Isadore Freed; *Two Valley* by Florence Anderson; *Autobade* by Michael Späta; and *Sonata in C* by Dimitri Kabalevsky, transcribed by Walter Elizer.

EUGENE ORMANDY, conductor of the Philadelphia Orchestra, has returned from a string of successful tour of guest appearances in Argentina and Chile. His original schedule of ten concerts was doubled to twenty and the tour was lengthened by several weeks.

THE RACHMANINOFF FUND, Inc., which is conducting a contest to discover youthful piano talent throughout the country, has received a total of seventy-five applications for auditions from the regional centers which have been established in various cities. This is especially noteworthy when one considers the extremely high standards of requirements. Twenty-two states and the District of Columbia are represented in the list. Auditions will be held throughout the fall of 1946 and the early part of 1947. Regional winners will compete in the national finals, which will be held in New York City in the spring of 1947. Vladimir Horowitz is president and Dr. Serge Koussevitzky is chairman of the artists' advisory committee of the Rachmaninoff Fund, Inc.

BENJAMIN BRITTEN's much discussed opera, "Peter Grimes," which reopened London's Sadler's Wells Theatre following the war, had its American premiere on August 6, at the Berkshire Music Center, Lenox, Massachusetts, where it was given by the students' orchestra, chorus, and soloists of the center, conducted by Leonard Bernstein. The performance was attended by the composer, who came from London especially for the premiere.

BREVARD, North Carolina, was the scene on August 9, 10, 11 of the First Annual Brevard Music Festival. The programs for the three days included a Young People's concert; a Mendelssohn program, with Carroll Glenn, violin soloist; an operatic program, in which the soloists were Selma Kaye, soprano, and Mario Berlin, tenor; and a program by contemporary American composers, played by the Peabody Little Symphony Orchestra, conducted by James Christian Pfohl, who was also musical director of the festival.

The Choir Invisible

BEN STAD, noted violinist and founder of the Ancient Society of Ancient Instruments, died at his summer home in Gloucester, Massachusetts, on the 19th of August. Mr. Stad, born in Holland in 1883 and became a protégé of the Queen of Holland.

He studied at Rotterdam and at Brussels, and became concert master of the Leipzig Philharmonic. In 1911 he came to America and in 1920 settled in Philadelphia. The recording of the instruments of the American Society of Ancient Instruments have had a very large sale and Mr. Stad attained great prominence through his valuable services in this field.

ARNOLD ROSÉ, violinist and leader of the Vienna Philharmonic Orchestra for fifty-seven years, died in London on August 23, at the age of eighty-three.

MRS. HARVEY D. INCALSI, pianist, composer, teacher, poet, and for more than fifty years a piano teacher in northern New York, died on August 15 at Glens Falls, New York.

JUST AS we are going to press news is received of the death of Morris Rosenthal, one of the greatest pianists of history. He died in New York on the third of September. He had been in ill health for some years. Rosenthal was born December 18, 1862, in Lemberg (now Lwow), Poland. He studied with Chopin's pupil, Mikulski, with the eminent Rafael Joseffy, and with Franz Liszt. He was an indefatigable performer and few pianists have made so many public appearances in different countries. His technical feat astounded the world for years. Rosenthal was a man with extraordinary mentality and wit, and was richly endowed with knowledge on many subjects. Ende readers will remember him as the contributor of numerous articles and master lessons to the magazine. We regret that time limitations and paper restrictions make it impossible for us to give the deserved attention which the passing of so great an artist deserves. The *ETUDE* has lost a valued friend, who for years supported its policies with unlimited enthusiasm.

DR. BASIL GAUNTLETT, head of the music department at Stephens College, Columbia, Missouri, died suddenly on August 31.

DR. JOHN A. HOFFMAN, director and dean of the faculty of the Cincinnati Conservatory of Music, died at his home on July 27, aged sixty-four. He was a past president of the Ohio M.T.A.

MRS. GRACE TURNER TAYLOR, who as Grace Hamilton was a well known contralto of the Chicago Opera Company, died in New York City on August 1.

MRS. GERTRUDE ELIZABETH FRITES, one of the leading women organists of America in the early part of the century, and the first woman to become a Fellow of the American Guild of Organists, died at Bergenfield, New Jersey, on July 23.

FRANZ KALTENBORN, violinist and orchestra conductor, who directed orchestras (Continued on Page 80)



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